

4/25/2006

APPLICATION FOR FACILITY NAMING

We, John-Michael Cortez and Isidoro Lopez, members of the board of directors of the Austin Latino Music Association (ALMA), request that the names listed below be considered for the corresponding public facilities:

(A) Name the Mexican American Cultural Center located at 600 River St. for the Perez and Ramos Families that include among them the band leaders Ruben Ramos, Alfonso Ramos, Ruben Perez and Ernest Perez.

(B) Re-name Festival Beach Road located just North of Town Lake and just East of I-35 for the band leader Nash Hernandez.

(C) Name the Fiesta Gardens Pavilion located near the Western boundary of Fiesta Gardens at 1901 Bergman St. for the band leader Johnny Degollado.

(D) Name the Fiesta Gardens East Meeting Hall located at 2101 Bergman St. for the band leader Manuel "Cowboy" Donley.

(E) Name the Town Lake Scenic Overlook located near the intersection of Canterbury St. and Pleasant Valley Road for the band leader Roy Montelongo.

(F) Name the Medina St. Plaza to be built on the Medina right-of-way located between E. 5th St. and E. 6th St. and South of the alley for business and civic leader Roy Velasquez and band leader Matt Velasquez. Roy and Matt Velasquez are brothers.

Ruben Ramos, Alfonso Ramos, Johnny Degollado, Manuel "Cowboy" Donley and Roy Montelongo have all been inducted into the Tejano Music Hall of Fame. The Nash Hernandez Orchestra is the longest running big band in Austin and has been performing in Austin for more than 50 years. Matt Velasquez is a 50's era band leader, and his brother Roy Velasquez was the founder of Roy's Taxi, the only Latino-owned taxi cab company in Austin.

Biographical Synopsis: Refer to Attachment 1

Individual's Involvement in the Community: With the exception of Roy Velasquez, the individuals whose names are being recommended for naming the noted public facilities are important Latino musicians and families in Austin who helped establish Austin as the Live Music Capitol of the World. Roy Velasquez was a local entrepreneur and civic leader who helped establish the Austin Chapter of LULAC in 1935 and very active in local politics.

Please refer to Attachment 2(A) – 2(F) for additional information about the families and individuals for whom the specified facilities are proposed to be named.

2(A) Perez & Ramos Families

2(B) Nash Hernandez

2(C) Johnny Degollado

2(D) Manuel "Cowboy" Donley

2(E) Roy Montelongo

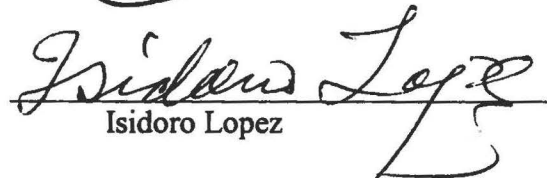
2(F) Roy & Matt Velasquez

Individual's Connection to the Facility: Ruben Ramos, Alfonso Ramos, Ruben Perez, Ernest Perez, Manuel "Cowboy" Donley, Roy Montelongo, Nash Hernandez, Roy Velasquez and Matt Velasquez all lived in central East Austin where all of the proposed facilities to be named are located. Several of these artists still live in that area. Johnny Degollado has lived in the Montopolis community/neighborhood all his life and has hosted the Austin Conjunto Festival at Fiesta Gardens for more than 10 years. Roy Velasquez established Roy's Taxi in the early 1930's and for many years operated his business on the block adjacent to the proposed Medina St. Plaza.

ALMA will work to identify funding for signs and plaques if it is deemed necessary by the City of Austin.

Submitted to the Parks and Recreation Department this ^{26th}~~25th~~ day of January, 2006.


John-Michael Cortez


Isidoro Lopez

ATTACHMENT 1

BIOGRAPHICAL SYNOPSIS FOR FACILITY NAMING PROPOSAL

(A) PEREZ-RAMOS FAMILIES

The Perez – Ramos Families have a long musical tradition that stretches back several generations. The two families are connected by brothers Don Louis Perez and Don Tranquilino Perez. Don Louis Perez and his wife Trinidad are the parents of Elvira Perez who is the mother of Ruben Ramos and Alfonso Ramos. Don Tranquilino Perez and his wife Carolina are the parents of Blas Perez who is the father of Ernest Perez and Ruben Perez.

Ruben Ramos, Alfonso Ramos, Ruben Perez and Ernest Perez have all led their own Tejano orchestras. Ruben and Alfonso have often performed and recorded together. Many of Ruben and Alfonso's brothers were and continue to be members of their musical groups. In recognition of their accomplishment, Ruben Ramos and Alfonso Ramos have both been inducted into the Tejano Music Hall of Fame. As a member of Los Super Seven, Ruben Ramos is a grammy award winner.

Accomplished local musicians such as Alfonso Ramos and Manuel "Cowboy" Donley played with the Ruben Perez Orchestra early in their careers. In addition to leading his own orchestra, Ernest played in his brother's orchestra for many years as well as other local groups such as Johnny Degollado and Los Cinco Reyes.

(B) NASH HERNANDEZ

The Nash Hernandez Orchestra, Austin's longest running big band, has been playing big band, swing and Latino styles of music for generations of fans throughout Central Texas. Nash Hernandez fell in love with the big band style while in the Army during World War II. When he returned to Austin, he worked with Matt Velasquez before starting his own band in 1949. In 1975, Nash Hernandez was named Ambassador of Goodwill by Governor Dolph Brisco for whom he had performed in 1973 at the Governor's Inaugural Ball. He was also recognized for his musical contributions by the City of Austin in 1975 and 1993, by the Texas Senate in 1993 and by Vice President Al Gore in 1994. Nash Hernandez passed away on June 26, 1994, but the band continues to perform under the direction of Nash's son, drummer Ruben Hernandez, who began playing with the group at the age of eleven.

(C) JOHNNY DEGOLLADO

Johnny Degollado is the premier conjunto accordionist, band leader, and song writer in Austin and the surrounding areas. In 1952, at the age of 15, he started his own conjunto along with his neighbor, Vicente Alonzo, who still is a member of the conjunto. Johnny studied under Camilo Cantu, another important conjunto band leader from the Austin area. Cantu also taught Johnny to tune and repair accordions. Johnny has composed more than 200 songs, and he is the event coordinator for the Austin Conjunto Festival that has been held in May for the last 20 years. He was inducted into the Tejano Music Hall of Fame in 1986.

(D) MANUEL "COWBOY" DONLEY

Manuel Donley is considered a pioneer of Tejano music. An accomplished musician, arranger and composer, Manuel Donley is well respected by his musical peers. In addition to fronting a Tejano orquesta, he also performs in traditional "Trio" and "Mariachi" ensembles. Manuel Donley has also composed and performed for movie soundtracks. He has taught guitar lessons at Huston-Tillotson College and still gives lessons at his home. His orquesta, Las Estrellas, is famous for its tight horn section as well as for the many different styles of music they played such as boleros, rancheras, polkas, rock-n-roll, rhythm-and-blues, big band-swing, etc. Manuel Donley formed his orquesta in 1949 and continues to perform with them occasionally.

(E) ROY MONTELONGO

Roy Montelongo is an original Tejano legend who started playing in his teens with the legendary orquesta of Beto Villa. He then went on to play with the orquestas of Isidro Lopez and Alfonso Ramos before forming his own band. One of his first picks for a sideman was Agustine Ramirez. Roy Montelongo recorded many hits and toured nationally. His unique singing style and his accomplishments as a saxophonist and arranger brought him much acclaim. Roy Montelongo recorded over 20 albums and was selected to be an original member of "The Legends" of Tejano music along with the likes of Freddie Martinez and Sunny Ozuna. Eventually, he settled on broadcasting as a career and for many years was heard on the Austin airwaves.

(F) ROY & MATT VELASQUEZ

Matt Velasquez' Latinaires, that pre-dated Little Joe's Latinaires by several years, performed from approximately 1946 to 1959. Vocalist-guitarist Matt Velasquez was a member of several ballroom bands including "Big Poppa's Band," the group with which he started playing when he was 14 years old. After returning from the service in 1946, he formed his own band, playing sorority parties, debutante balls and major parties. He also donated services to all Catholic churches. Matt Velasquez and his band played for the grand opening of Palmer Auditorium in 1959. He worked with Eduardo Martinez and Emilio Caceres. His brother, James Velasquez, played drums.

Roy Velasquez is an important local Hispanic businessman and community leader. He established Roy's Taxi in 1931 at the age of 21 when construction jobs dried up in the years following the great depression. He started the business with one car and within a year had 35 cars working for him on a contract basis. The company was located in various locations in and around East Austin, but in 1957 he moved the company to 90 East Avenue where the business headquarters remain today. Roy was active in political circles since his early years in business. He sold the poll tax to help minorities gain a voice in government. He also was active in supporting many political candidates and was a friend of leaders such as President Lyndon B. Johnson, Mayor Tom Miller, City Council Member Emma Long, Judge Homer Thornberry, and Congressman Jake Pickle. In 1935, Roy was co-founder of the Austin Chapter of LULAC, Council 85 and was one of the charter members of the Austin Citizen's League which was organized in the mid-1960's.

ATTACHMENT 2(A)

Perez-Ramos Families

Musical Family History for the Perez and Ramos Families

This musical family history begins with the brothers
Don Louis Perez and Don Tranquilino Perez

Louis & Trinidad H. Perez Family (Lived in Pflugerville)

Sons & Daughters & Their Musical Talents

Alfonso – Drums

Clemente – Drums

Elvira Perez Ramos - Guitar

Note: Elvira and her husband Alfonso are the parents of Ruben, Alfonso, Maria Inez, Joe, Elijio & Rogelio (see “Family History for Alfonso & Elvira Ramos Family” for more information).

Gonzalo - Trumpet

Juan Manuel – Alto Saxophone

Justine – Tenor Saxophone

Pascual – Guitar

Paula

Raul – Trumpet

Rebecca – Piano

Rogelio (Roy, Pia) – Bass, Guitar

Ruben - Saxophone

Tranquilino & Carolina Perez Family (Lived in Bastrop)

Sons & Daughters & Their Musical Talents

Blas Perez - Guitar & Violin

Note: Blas and his wife Sara are the parents of Ruben, Ernesto & Carmen (see “Family History for the Blas & Sara Perez Family” for more information).

Cleotilde

Eloy – Band Leader, Alto Saxophone

Ernesto (“Neto”) – Band Leader

Felipe – Guitar

Ipolito

Leon - Violin

Locadio (“Chirico”) – Guitar, Sax, Violin

Pedro

Polo

Sixto – Violin, Alto Saxophone

**Musical Family History
for the Alfonso Ramos & Elvira Perez Ramos Family**

Alfonso Ramos, Sr. & Elvira Perez Ramos were both musicians. Alfonso Sr. played the violin and Elvira played Guitar.

Sons & Daughters & Their Musical Talents

Alfonso Jr. – Alto Saxophone, Band Leader

Eligio – Tenor Saxophone

Maria Inez – Vocalist

Joe – Piano, Organ, Guitar, Trombone & Trumpet

Rogelio Ramos – Bass

Ruben – Drums, Vocals, Band Leader

**Musical Family History
for the Blas & Sara Perez Family**

Blas & Sara Perez were both musicians. Blas played the guitar and violin. Sara played guitar.

Sons & Daughters & Their Musical Talents

Ruben – Saxophone, Band Leader

Ernesto – Alto Saxophone, Guitar, Keyboards, Piano, Accordion, Vocals, Band Leader

Carmen – Vocals

Perez – Ramos Artist Profiles

Ruben Ramos

Ruben Ramos has evolved from a sideman-drummer to a vocalist-bandleader. His contributions to Austin, Texas and the Tejano music scene are immeasurable. His fame is international and his band, the Texas Revolution, is a dynamic award-winning orchestra, capable of combining a variety of musical styles to please all audiences. From the many recordings, TV shows, live performances, Ruben Ramos & the Texas Revolution continue to bring much respect and acclaim to Austin, Texas. Ruben Ramos, as a member of Los Super Seven, is a grammy award winner. In 1998, he and the band were inducted into the Pura Vida Hall of Fame and the Tejano Music Awards Hall of Fame. In 1999, Ruben Ramos & the Texas Revolution received the Best Male Vocalist and Video of the Year awards at the Tejano Music Awards.

Alfonso Ramos

Alfonso Ramos gained much musical experience at an early age. Being an excellent saxophone player and an outstanding vocalist, he quickly rose from the ranks of a sideman to the leader of his own orchestra. Alfonso Ramos' brothers were members of the band and the group went on to become one of the top bands not only in Austin but also in all of Texas. Eventually, Alfonso Ramos y su Orquesta toured many other states. Several members of his band, including brother Ruben and Roy Montelongo, went on to gain prominence of their own. The many concerts, recordings, and TV and radio shows in which he participated make Alfonso Ramos a top draw even now.

Ruben and Ernest Perez

Ruben Rangel Perez and Ernest Rangel "Neto" Perez are popular and talented musicians who have performed inside and outside the Central Texas area for over 50 years. Ruben Perez was born in Bastrop, County on July 7, 1923 and Ernest Perez was born in Elgin, Texas on September 6, 1931 to a musical family. Ruben and Ernest started playing music at parties and weddings at an early age with a band formed by their father and several of their uncles. They recall that in the late 1940's and early 1950's the entire band would get paid five or six dollars per musician for a performance.

Ruben Perez served in World War II and upon his return in 1943 became the guitar player for Justin Perez and the ex-G.I.'s band. Shortly thereafter, the name of the band was changed to Ruben Perez y su Orquesta. Several prominent local musicians such as Alfonso Ramos and Manuel Donley played with Ruben Perez' Orchestra.

Ernest Perez served in the U.S. army during the Korean conflict and returned to Austin in 1953. He moved to Fort Worth in 1954 to find work to support his family. In 1955, he formed his first orchestra, Ernest Perez y su Orquesta, in Fort Worth. Upon his return to Austin in 1958, he formed a smaller orchestra that performed locally. For many years, Ernest played in his brother's orchestra as well as other local groups such as Johnny Degollado and Los Cinco Reyes.

January 10, 2006

Mayor Will Wynn
Austin City Council Members:
P.O. Box 1088
Austin, TX 78767

Re: Naming of the Mexican American Cultural Center

Dear Mayor Wynn and Austin City Council Members:

On behalf of the Ernest R. Perez, Ruben Perez, Alfonso Ramos, and Ruben Ramos' Families of Austin and Central Texas, we are grateful for the opportunity to have the Mexican American Cultural Center named in honor of our prominent and talented musical families. Our families have been great leaders in the music industry since the early 1800's, throughout the 1900's and we are presently enjoying our great legacy of musical entertainment throughout Texas, the United States, Mexico, and have evolved into the international musical scene.

Our deep, historical roots in music began with our forefathers of the Perez and Ramos Families - our musical roots include many genres of music including the early Folk Music, Traditional Mexican Ballads, Salsa, Samba, Tejano, Latino, Norteno, Big Band, Rock 'n Roll, Rock en Espanol, Conjunto, Christian Music, and many, many more. We even have one grandchild playing in the University of Texas Band!

We are extremely proud of our heritage, and honored to have been so blessed with our God given talents in all the many different arenas of art; music, dance, art, culture, and history. Our families have made a significant impact on many generations of people across the land that has transcended culture and class. We have entertained not only the Latino communities over the years but all cultures and many different generations and classes of people around the world.

Our history begins in a very humble place; with our relatives playing music solely to entertain themselves while working out in the cotton fields of Central Texas or teaching each other to play various musical instruments like the guitars, saxophones, and piano. That quickly evolved into entertaining the masses throughout the state in the smaller working class towns such as Elgin, Pflugerville, Round Rock, Bastrop, Utey, Austin, Buda, San Antonio, New Braunfels, Dime Box, The Valley, West Texas, and countless others. They would travel farther to New Mexico, Colorado, Oklahoma, and other states on occasion.

As their popularity grew, I remember our relatives playing their sophisticated and elegant music at all the weddings, quinceaneras, holiday parties, funerals, dances in the countryside, Cinco de Mayo, Diez y Seis de Septiembre, and other very special occasions. Everyone loved the music and danced the nights away. We all loved the music. It was in our genes. It ran through our blood. We were famous for it. People loved it and to this day, we remain deeply entrenched in it. There are generations of kids, grandkids, and great grandchildren that are now performing in all arenas of music.

By naming the Mexican Cultural Center after our families, we promise to take very special care to ensure that all the traditions of our culture, the roots of our people, and the love of our history will continue to develop and flourish for all generations to enjoy; past, present, and future. Whether we prefer to be called Latinos, Hispanos, Chicanos, Mexicanos, Nativos, or Mexican Americans. We are the same. We are one people and our beautiful Mexican American Cultural Center will be for all to enjoy. Everyone can come to learn and become more educated about our culture and traditions. We must continue to nurture our wonderful heritage of art, music, dance, and drama, and pass it along to our future generations. Our families, friends, and visitors to Austin, Texas from around the world will greatly benefit from our Mexican heritage and truly enjoy the "Live Music Capital of the World".

The Perez and Ramos Families have left an indelible mark on the arts, music, and cultural scene here in Austin and around the world. We are an extraordinary family but we could not have done it without all of the musicians along the way who have backed us up, the wives who have supported their husbands in this industry, the families of all the musicians, the support staff, the great dance halls such as the old Skyline and Dessau Hall, the dedicated audiences, and now, with all the high tech ingredients - the people who have recorded, videotaped, DVD'd, televised and have sent our music across the internet and musical waves around the globe.

The Perez, Ramos, and extended families are truly a special gift - we were all raised with impeccable morals, values, and strong Catholic traditions. We were instilled with character and strength in all aspects of our lives. We have performed our family duties, civic and social duties, church duties, and whatever else we can do to be of service to those who are less fortunate than ourselves. We are not only comprised of musicians, but also of artists, lawyers, doctors, accountants, veterans of wars, professional educators, community activists, computer specialists, state representatives, and we are so proud of each one! In their spare time, they either play an instrument in the church choir, head up a jazz band, or sing in the shower! We continue to be a strong, loving family and will continue to strive to be a source of strength and inspiration for our family, our friends, our supporters, and those who have yet to meet us.

Thank you so much for your consideration, we truly look forward to working with you to ensure that the name of the Mexican Cultural Center will have our family names on it - to share with the world. We will do everything in our power to continue the hard work that we have so diligently and painstakingly performed over the last couple of hundred years. We were recently honored by the City of Austin with a 'Reunion Show' of the Perez and Ramos Families. One of the newspapers that covered the performance and published an article began with the byline: "Rolling Stones, Move Over"! That says it all.

Respectfully submitted on behalf of the Perez and Ramos Families. Best Regards,

Delia Perez Meyer
1809 Margaret Street
Austin, TX 78704
512-444-5366

January 8, 2006

To Mayor Will Wynn and Austin City Council Members:

I request that the City of Austin consider naming the Mexican American Cultural Center located at 600 River Street for two of Austin most prominent musical families, the Perez and Ramos families.

My father, Ruben Rangel Perez, has always been a humble man. He has never been one to "toot his own horn" unless of course, it was for the enjoyment of others. It has been with his talent, humility, and generosity, that he has earned the admiration and respect of his peers.

Ruben Perez is, in many ways, a patriarch of the live music capital that Austin is today. Webster defines a patriarch as "a man who is a father or a founder".

Before he was inducted to the army, he had played his saxophone for the crowds at a time when no other form of entertainment was available to them. After his tour of duty ended and he returned home, around 1944, he became a band leader and gained his prominence from about 1945 through to the 1960s. He played clubs and many weddings. He had many different styles of music including Latin, boleros, polkas, blues, and cumbias among others.

His early band members of the 40s and 50s, included such notables as Manuel Donley and Alfonso Ramos. These greatly talented men, having learned and grown in their time spent with the Ruben Perez Orchesta, went on to establish their own bands and grew into their own prominence. Both Manuel Donley and Alfonso Ramos are inducted into the Tejano Hall of Fame. Ruben Ramos, brother to Alfonso Ramos, also went on to be inducted into the Tejano Hall of Fame, and as a member of Los Super Seven, was honored with a grammy award in 2001.

The influence didn't stop there. In the early 1970s, together with Manuel Donley, Ruben Perez went on to promote the musical careers of Mary Donley, daughter of Manuel Donley, and his own daughter Aurora Perez. Together Manuel Donley and Ruben Perez helped create an all girl Tejano/Rock band called La Teen Souls. Although the band was short lived, the girls, like their fathers, gave performances and even qualified to be entered a city wide "Battle of the Bands" competition.

I believe that many early careers were, in part, shaped by the influence of Ruben Perez. In turn, that influence has grown and evolved to the extent that it shaped the careers of many others in the generations that followed. Therefore, it would follow that my father had a great direct and indirect influence on the music scene of today. His music and his influence was all live and hands on. He is deserving of any and all honors that are bestowed on him. In his humble way, he has earned the love and respect of his musical peers, then and now, and of his legions of fans that have been faithful to him over the decades.

Mary Perez-Speed

January 8, 2006

To Mayor Will Wynn and Austin City Council Members:

I have moved up to Chicago to go to school at Northwestern University, a school that considers itself as possessing both a diverse student body and an interdisciplinary educational policy. There is presently a display in the library for Latino culture featuring mostly books, but also some music. Having learned some things about my grandfather, Ruben Perez, Sr., over the summer, I wandered over one day to see what sort of materials were on display for Tejano music. There was nothing. This struck me as odd, since Tejano musicians, including Ruben Ramos I believe, have won Grammy awards. I wanted to go to the info desk to see whom I needed to fill-in about a gross hole in the music display. I didn't of course, because I knew I would have little to recommend. My knowledge was as incomplete as their glass case. For me to raise a cry felt very absurd, and that absurdity meant to me that I, a granddaughter of this movement, somehow became an example of how a piece of history could be fading.

Though this anecdote may seem dramatic, I do not think that it is entirely without value. For small instances like this, multiplied thousands of times over, both write and erase history. There is, then, a sense of urgency to pay tribute to those who have built part of the foundation of a city. I, the granddaughter of one of Austin's patriarchs of music, to borrow a very apt term from my Aunt Mary, only learned at the age of twenty-six something that is so fundamental to the city in which I grew up. I feel that this circumstance demonstrates how obscure this history could become.

I would even go so far as to say that Austin stands to lose as much as I may have lost in my personal family history. That Austin is a hotbed for live music has become as much a piece of common knowledge as the fact that it is the Capital of Texas and in turn has done much for its reputation in other states and in other countries, as travel around the US, in England, and Germany has shown me. It is only befitting, then, that our Mexican-American Cultural Center should be named for founders of that part of culture that is strongest in and has meant the most to Austin. If these families have had a major hand in the founding of both Tejano music and Austin's music scene, then they are certainly worthy of the dedication.

Brietta Marie Perez

January 8, 2006

To Mayor Will Wynn and Austin City Council Members:

What I do know is that when dad played people danced. And danced a lot. All night long. When his band members talked about him, they always praised him, said he was a good man. They enjoyed playing with him and would always point at him and say "Listen to him, he'll teach you a lot." I always thought it was real cool that dad and Uncle Ruben were always in each other's bands and orchestras.

I remember that when the band would come over to the house to practice, they always had a good time and their rehearsals always filled the house with great music. Even when they worked on the same song over and over, it always sounded great. I remember dad's band members as being a pretty diverse group. All Hispanic, of course, but of different age groups, different levels of education, some good Christian men, and some with a somewhat shady past, but all great musicians.

Being dad's kid, I always had the opportunity to sit on the drummer's stool and bang around on the drum kit while they took their breaks. The bass player would let me pluck around on his bass, and I was always asked when I was going to start playing the sax, just like my dad.

During his performances, I remember that while dad was on the band stand singing some of mom's favorite songs, I would get dragged onto the dance floor to dance with her while dad played. She showed me how to move my feet, how to move to the beat, when to twirl her and how to lead. It was all very embarrassing to me early on, but after a while I felt like a pretty good little dancer and will always thank her for my dancing lessons. It was always a very special treat for me to watch dad start the band off on a particular song and after getting the song going, several bars into the song, he would climb down off the band stand, walk over to our table, take mom by the hand, lead her to the dance floor and dance her smoothly around while everyone watched. I was always so proud in those moments, they both danced so well together, the crowd would make room for them as they moved around the dance floor, and then, near the end of the song, he would bring her back to her seat, kiss her, and then climb back on the band stand, rejoin his orchestra and finish out the song to everyone's delight. Dad was smooth and cool.

I don't know how many people dad influenced with his music and musical style but I'm certain it was a significant number. I know that he and his bands and orchestras were always looked forward to at the many small venues and weddings and parties he played at, all around this central part of Texas. I know people in the audience always had wonderful things to say about dad and his bands. Se vienta tu a'pa! Que suave son los musicos! Se tiran! Tu a'pa puede cantar TAN lindo! It's funny you know, at the time all these people, some perfect strangers, some friends, some relatives, are all singing dad's praises, and I know they're very flattering for him. Self centered, 10 year old Dave here is thinking, "Hey it's just dad. Where can a kid like me get a Coke?"

I knew dad had a wonderful and positive influence on not only the members of his orchestras and bands, but on the audience and party goers and dancers to his music as well, but I never realized it would be this vast and important.

I'm certainly proud of dad and Uncle Ruben and all the Ramos family musicians. And I'm sure that any and every one who knows them would be proud to have the Center named after them as well.

Thanks,

David Perez and Family
512-301-0192

January 5, 2006

To Mayor Will Wynn and Austin City Council Members:

As a member of the Perez family, I am delighted and honored that the Austin City Council is considering naming the Mexican American Cultural Arts Center after the Perez and Ramos families. The cultural contributions made by members of these two families are a source of great pride, not just to my family, but to the many Mexican American families of the Texas Southwest whose most important life's occasions were celebrated to the music of these two great families.

I have spent the past twenty-three years of my life preserving the cultural heritage and recorded legacies of some of the greatest musical artists of our time through my work with the Stanford University Archive of Recorded Sound in Palo Alto, California. An integral part of this work involves assessing the research value of a body of work and, in some cases, its historical significance to the region. In much the same way as the music of the Barbary Coast is significant to California, so too is Tejano music to the State of Texas. No other region of the country can claim this legacy. It is uniquely a product of Texas and the Southwest.

Having grown up in Texas, around the music of my father, Ruben R. Perez, and that of the Ramos family, and having performed it myself years later with the all-girl band "The Liberated" (formerly the "Latin Liberation") throughout Texas and Oklahoma, I know first-hand the impact our music had on those who aspired to be like us. My father was just such an inspiration, and those young musicians who aspired to be like him, who played with him, and who ultimately went on to make significant tangible contributions of their own, have acknowledged his role in their development. It is my hope that in naming the Mexican American Cultural Arts Center after the Perez and Ramos families that we will continue to be a source of inspiration and pride for the Latino community in Austin.

I wish to thank the Austin City Council for considering the Perez and Ramos families for this honor. "La vida, a veces, nos permite agarrar el horizonte, y la fugacidad de este instante feliz, permanece, dura, nos acompaña para siempre."

Sincerely,

Aurora C. Perez

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Cupertino, CA 95014
(408) 205-4712
(650) 723-9312
aperez@stanford.edu

ATTACHMENT 2(B)

Nash Hernandez

BENNY GOODMAN

FRANK SINATRA

GLENN MILLER

*"I've Got You Under My Skin," "Don't Get Around Much Anymore,"
"Mack the Knife," "New York New York," "In The Mood," "Sing, Sing, Sing,"
"Moonlight Serenade," "Begin the Beguine," "Mambo #8," "Que Rico El Mambo"*

America has seen a resurgence of ballroom dancing and "lounge music" over the last few years, yet this music has been around for many years and for almost as long, the Nash Hernandez Orchestra has been playing this music, when it was "cool" and even when it wasn't. The Nash Hernandez Orchestra is the longest running big band in the Austin area. A twelve-piece band, the group was established in 1949 by trumpeter Nash Hernandez. Initially comprised of all Hispanic musicians that Hernandez himself taught, the group has had many musicians come through the ranks, but the sound has always remained the same. Many musicians who performed in the group went on to lead their own groups and have become prominent musicians in the Austin music scene. Musicians such as Mitch Watkins, Tomas Ramirez, Tim Torres, Dave Gutierrez, John Mills, and Mike Mordecai, to name only a few, all began their career in the Austin area working in the Nash Hernandez Orchestra.

Nash Hernandez fell in love with the big band style while a member of the Army Air Corp during World War II. He worked side by side with many musicians from the popular big bands of that golden era of music who were also serving their country in the war. After the war, he moved to Austin and worked with Matt Velasquez and in 1949 decided to start his own band. The band did all the popular big band swing of the era, but in addition, the group also performed the Latin music of Perez Prado, Tito Puente, and Xavier Cugat. This made the group popular with a wide variety of people. Over the years, Nash performed for numerous politicians, the Austin Senators baseball team, numerous corporate parties, and generations of weddings. In 1975, Nash was named Ambassador of Goodwill by Governor Dolph Brisco, for whom Nash had performed in 1973 at Governor Brisco's Inaugural Ball. In addition, Nash Hernandez was twice honored by the city of Austin when the city council proclaimed Nash Hernandez Day on October 26, 1975 and again on July 2, 1993. In that same year, he was also honored by the Texas Senate with a proclamation sponsored by the Honorable Senator Gonzalo Barrientos. In 1994, he was recognized by Vice-President Al Gore for his contributions in the state. It was a sad day for the Austin music scene when Nash Hernandez passed away on June 26, 1994.

Today, the tradition continues on under the direction of Nash's son, drummer Ruben Hernandez, who began playing with the group at the age of eleven. It was Nash's wish before he died that Ruben continue the band and with the help and support of the family, Ruben has done that. The group continues to play to enthusiastic audiences and in 1999, the band's fiftieth anniversary year, the Austin City Council and Mayor Kirk Watson proclaimed September 9 as Nash Hernandez Orchestra Day, the third such time the band has been honored in this way. Under his direction, Ruben plans to continue the Nash Hernandez Orchestra well into the 21st century. Be a part of history and come hear the band as they continue to perform in the Austin area and throughout Texas.

TITO PUENTE

PEREZ PRADO

DUKE ELLINGTON

ATTACHMENT 2(C)

Johnny Degollado

JOHNNY DEGOLLADO

Johnny Degollado is the premier conjunto accordionist, bandleader, and songwriter in the Austin area. Johnny was born on November 24, 1935 in Travis County. Johnny has written over one hundred songs, received numerous awards, and is a member of the Tejano Music Hall Of Fame. When Johnny was a young boy, he would go to dances with his family and listen to Camilo Cantu, the most famous of the early Austin area conjunto accordionists. Johnny's father wanted him to learn to play accordion, and bought him a two row button accordion for forty dollars on East Sixth Street. Johnny began playing about 1952 and Camilo Cantu gave him some instruction and taught him to repair and tune accordians. Another early influence on Johnny's style was Valerio Longoria. In 1952, at age fifteen, Johnny started his conjunto with his neighbor, Vicente Alonzo, who still plays bajo sexto with him. In the late fifties, and in the sixties, there was not much work for conjuntos in Austin because of the popularity of orchestra music. Around 1970, Johnny got a break when the orchestras began to play his songs. Because of the exposure for his songs, Johnny's conjunto became more and more successful and in 1973, he was given an award for Songwriter Of The Year. Ten years ago, he added a saxophone player to his conjunto, and the result was a distinct, modern conjunto sound. Johnny has continued to work steadily and in 1986, he was inducted into the Tejano Music Hall Of Fame.

**Biography Courtesy of
Texas Music Museum**

Johnny "J. D." Degollado

"Composer, Band-Leader, Singer and Accordionist"

Johnny Degollado is the premier conjunto accordionist, band-leader and song-writer for the Austin and surrounding areas and was born on November 24, 1935 in Travis County, Texas.

When he was a young boy, Johnny would go to dances with his family to listen to accordion players perform in the Austin area. His determination in wanting to learn to play the accordion and his love for music influenced Johnny's father. Johnny's father wanted Johnny to learn the accordion, so he bought Johnny his very first accordion, a two row button accordion.

Johnny Degollado began playing the accordion in 1952 and at the early age of 15 years, started his own conjunto with neighbor, Vicente Alonzo. Today, Alonzo still performs with Johnny's conjunto, playing the bajo-sexto. Vicente and Johnny have been performing together for the past 45 years.

In the late 50's and early 60's, there was not much work for conjuntos in Austin because of the popularity of big-band (orchestra) music. In the 70's, Johnny Degollado got a big break when the bands began to play and record his original compositions. Because of his exposure and his songs, Johnny and his conjunto became more and more successful.

In 1973, Johnny won the award of *"Song of the Year"* at an event held in Austin by Carlos Velasquez. He is a member of the Tejano Music Hall of Fame and was inducted into the Tejano Hall of Fame in 1986.

J. D. has written over 200 songs and is a member of the broadcasting Music, Inc. of New York. He has received numerous awards and is presently recording for Tejano Stars Records of San Antonio, owned by Salome Gutierrez and is working on another CD release soon.

Johnny Degollado Songbook

Johnny Degollado Article continued from page 6.

Johnny has appeared on the "Siempre en Domingo Show" and has appeared in National Geographic Magazine and is planning to appear on the Sabado Gigante Show with host Don Francisco in Florida. He has performed many times at many Conjunto Festivals held every year in San Antonio, Texas. For the past ~~five~~¹⁵ years, Johnny has been the Event Coordinator for the Conjunto Festival held in May every year in Austin.

Johnny Degollado (J. D.) has a new video on *"How To Play The Button Accordion,"* which is on sale everywhere and if you would like to order your copy simply call Johnny at (512) 385-2147.

Many artists such as Ramon Ayala, Ruben Vela, Johnny Hernandez, Gilbert Alba, Ruben Ramos, Alfonso Ramos, Los Aguilares, George y Maggie, Los Chamacos, Augustin Ramirez and the Home Town Boys have recorded Degollado's music in different styles and arrangements.

Johnny Degollado would like to thank all of his fans, wife, and family that have supported him throughout his years as a band-leader and performer. As to his plans, Johnny plans to continue performing, and to express himself through his original songs. From all his fans everywhere, we wish Johnny Degollado and his conjunto continuing success with his recordings and more originals compositions coming soon..

Johnny Degollad has recorded over 350 songs (*polkas, redovas, cumbias, boleros*) plus many of his own compositions. Johnny's credentials in the music field are truly impressive and surely continues to make an impact to audiences everywhere he performs.

Article written by
Jesse C. Hernandez

ATTACHMENT 2(D)

Manuel “Cowboy” Donley

MANUEL DONLEY

Manuel "Cowboy" Donley has had a career for over fifty years of performing and recording around Austin. Born in Mexico on July 26, 1928, he moved to Austin in 1939. He began playing guitar as a youth and by the time he was eighteen he was drawing good crowds. In 1956 he formed his band Las Estrellas a loud, rocking Orquesta. That same year he cut his first record with Valmon and began a recording career that has included recordings on Torrero, Ideal, Disco Grande, Corona, Nopal, Crescent, Rosina, Serape, and Estrella. His musical inspirations include Little Richard, Fats Domino and Elvis Presley. Because of his love of rhythm and blues and rock and roll, Cowboy's sound includes a fusion of Orquesta and the new sounds he was hearing. He started in the clubs on Austin's Sixth Street at places such as the Green Spot, El Gato Negro, Las Fuentes, and the Austin Bar eventually playing at large dance halls like Avalon, Skyline, Dessau, or the City Coliseum. The band also played country songs, and because he fronted the band and played electric guitar, he got the nickname "Cowboy," by which he became known. He is also recognized as a talented composer having written the classics, "Porque Me Dudas" and "Adios Chiquita" which have been recorded by many other artists. In 1976 he and his orquesta performed at the Smithsonian Festival of American Folklife. In addition to other festivals, he has continued to work out of Austin, playing regularly at Alejandro's and the Pan-American Club. His band consists of Alex Ramirez and Eduardo Coronado on trumpets, Jerry Silva and Martin Rios on saxophones, drummer Roy Roceza, and Cowboy's sons, Lupe on keyboards and vocals and Philip on bass.

**Biography Courtesy of
Texas Music Museum**

Legendary Tejano Musician Manuel "Cowboy" Donley Releases First Recording in 20 Years

By Hortensia Palomares



Manuel "Cowboy" Donley began his musical career more than 50 years ago in Austin. The Tejano composer and performer who is credited with setting standards for the local Tejano sound continues to perform but stopped recording in 1978. Twenty years after his last recording, Donley is back with a new CD entitled, "Exitos de Ayer y Hoy," on his new label, Mini Records.

Music has always been a part of Donley's life. Born in Durango, Mexico, Donley came to Austin at age seven. It was about this time that he picked up his first guitar.

Although his father, Ramon was an accomplished violinist who had previously played with the Durango Symphony, the younger Donley was basically self-taught. Donley did spend many afternoons in his father's East Sixth Street barber-shop listening to the elders fiddle out old German polkas. This, Donley said, is where he received most of his musical education.

Donley began playing professionally in 1949, when he formed his group, Los Heartbreakers. The group played mostly rock and roll and anywhere it could including popular Sixth Street hangouts such as Rio Rita, Las Cuatro Copas, El Gato Negro, 609 Bar, Brazos Bar and the Austin Bar. "Back then there were not that many Mexicanos performing. There were no formalities. Sixth Street was unpredictable. If they would hire us, we would play," Donley said.

Donley started his orchestra, Las Estrellas in 1955. By that time, he had begun incorporating Mexicano music, including boleros into his repertoire. By blending all his musical influences—rock and roll, jazz, rhythm and blues, the Big

Continued on Page 12

Continued from Page 2 - Manuel "Cowboy" Donley

Band sound, as well as his own. Chicano style, Donley found the new sound he had been looking for. For this he also had to build his own guitar—from scratch. With a new rhythm section, the addition of a fender amp and a bass fender, the group was able to produce “a big, loud sound...that put the Big Band sound out of the business,” Donley said. Unlike the Big Bands, Donley and Las Estrellas would not stand behind the music stands. Instead, Donley explained, “We stood up front like the cowboy singers did with their guitar in hand.” This is how he got his nickname, “Cowboy.”

All this, combined with Donley's intricate musical arrangements for all the orchestra instruments, began to have a profound influence on the local Tejano music scene.

Donley recorded his first Tejano hit, "Lluvia en mi Corazon," in 1955 on the Crescent label. Of his original compositions, Roy Montelongo recorded "Adios Chiquita" and Little Joe y La Familia recorded "Porque Me Dudas." Homer Salinas, Fred Salas, Luis Guerrero, Fernando Villarreal, Roy Montelongo, Nash Hernandez, Edward Coronado, and Manny Estrada all played with, and learned from Manuel "Cowboy" Donley.

Because Donley reached the peak of his career in the 1960's, a younger generation of Tejano music aficionados may not even know him. Yet the impact of his musical contributions continues in much of the local Tejano music currently being produced by younger artists. In addition to influencing and mentoring artists, Donley has also arranged music for the movie, "Remember the Alamo," written by Austinite Jane Bowers. He was also the music director and composer for the movie, "Porfirio Salinas: A Boy Born to Paint," and the documentaries, "Los Mineros," and "Los Inmigrantes."

A pioneer and innovator, Donley was recognized for his musical contributions when he was inducted into the Tejano Music Hall of Fame in 1986. He was the first performer from Austin to receive this honor. Donley is a professional musician whose talent for arranging music for entire orchestras is considered unprecedented by many fellow musicians.

Donley's new CD, *Exitos de Ayer y Hoy*, is a salute to the talent and contribution of this legendary Tejano artist. The CD is available at Maldonado's Record Shop and Turntable Records or by calling Luis Zapata at 320-9922.



Beautiful Songs and Good, Heavy Sounds

THE AUSTIN
CHRONICLE

By Belinda Acosta

NOVEMBER 30, 1998: There are people who remember when Sixth Street was Mexican. Before the *calle ancho* (I-35) appeared, and even some time after, the Sixth Street that was Mexican didn't end at San Marcos street. It continued west through Sabine, Red River, Neches, Trinity and San Jacinto, ending at Brazos street. Today's Sixth Street is what tourists and college kids "do." It's a pulse point for South by Southwest, Halloween, and New Year's Eve street parties, and where UT football fans converge to celebrate victories or drown their defeats. But when Sixth Street was Mexican, it was different.

music Though its existence was as much the result of segregation and containment as necessity, it was also a vital hub of social activity, where *gente* who worked as porters, dishwashers, bus boys, and maids, along with field workers from Taylor, Bastrop, Manor, and other outlying areas converged on Sixth Street every weekend to take care of business. The *señores* would have a drink or two (or three) in a cantina, get a haircut, buy a tool, a new shirt, or a pair of shoes. The *señoras* went shopping at Piggly-Wiggly on the corner of Sixth and Red River for the week or the month, depending on how much there was to spend and how long it had to last. Children tagged along, eavesdropping on adult talk, or escaped in search of their own fun. Young people came to Sixth Street to check out the scene and each other, and the old people watched it all over coffee and *pan dulce*.

When Sixth Street was Mexican, nightfall didn't put it to sleep. Clubs like Los Cuatro Copas, El Gato Negro, Blue Sky, Dante's Palladium, the 609 Bar, the Brazos Bar, the Austin Bar, and Rio Rita were havens for people who worked hard during the week and came to Sixth Street at night to relax, drink, dance, and listen to music.

"This street was the mecca of *orquesta* in Texas, right here in Austin, Texas," says Manuel "Cowboy" Donley, nodding toward the present-day Sixth Street outside the Hernandez Cafe near Sixth and Waller. "We'd have musicians -- good musicians -- come from all over: Houston, San Antonio, Corpus. Back then, it was songs, beautiful songs, and good, heavy, original sounds."

For Donley, "back then" means the Forties and Fifties, and when he says the musicians were good, he should know. He was one of them. A composer, arranger, and performer, Donley is considered a pioneer of Tejano music, the

weekly
WIRE



hybrid of American pop forms like big band and rock & roll, with traditional Mexican conjunto. While he does not have the mainstream recognition of Tejano musicians like Little Joe Hernandez, Ruben Ramos, or Freddie Fender, one thing is clear: The Sixth Street of Donley's youth -- now situated as the Eastside of Austin -- has never forgotten him. When the dapper 70-year-old musician entered the Hernandez Cafe for this interview, he was greeted with friendly nods and handshakes, and addressed with the ultimate of sign of respect: *Maestro*.

Donley was born in Durango, Mexico in 1928. He moved to Austin with his family at the age of seven. He took an early interest in music, following the lead of his father, a classically trained violinist who once played with the Durango Symphony. By day, Donley's father was a barber, but at night, he led his band, La Orquesta de Ramon Donley. The young Donley began his apprenticeship as a musician hanging out in his father's barbershop, where musicians were as likely to come by for a haircut as they were to break out a fiddle or accordion for a couple of tunes. By the time he was 11, Donley had taught himself how to play the guitar and later, the *requinto* (a type of six-string guitar). At 17, Manuel and his brother Robert were playing informally for church festivals and street fairs.



"It was usually, 'Hey, you want to play? You know this song? Okay, okay, let's do it,'" chuckles Donley.

In 1949, the 21-year-old Donley formed Los Heartbreakers, the first Mexican-American band to play rock & roll and rhythm & blues in Austin. They played all the Sixth Street clubs and at Parque Zaragoza, a popular venue for the biggest Mexican-American bands of the day. But it was the *orquesta* music of the early Forties that captured Donley and led him in 1955 to form his own *orquesta*, Las Estrellas.

Not content to simply reproduce what had been done before, Las Estrellas infused Mexican rancheras, polkas, boleros, and ballads with expressive horn arrangements, influences such as big band, rock & roll, and rhythm & blues obvious in the band's music. It was during the early days of Las Estrellas that Donley earned the nickname, "Cowboy," given for his performance style of standing near the front of the stage like country & western singers, instead of sitting behind a music stand. On the surface, the gesture seemed innocuous, but it turned out to be a symbolic breakdown of the barrier between "high" class and "low" class.

"You cannot underestimate what that did," says Isidoro López, a longtime Austin-area DJ. "That [performance] style made it more loose, made [Las Estrellas] more accessible to the public. It also helped break the stereotype of *orquesta* music being rigid. You have to remember, we were all working

people, blue collar workers -- it was a question of attitude and perception. Manuel and others before him took the best of both worlds: the sophistication of *orquesta* and the enthusiasm of conjunto. The result is Tejano."

The original Las Estrellas were six, including Rudy Sánchez, Joe Sánchez, Andrew Zuniga, Emilio Villegas, Mike Amaro, and Donley. Like many Tejano musicians, they were all self-taught, with one important difference: They knew how to read music. As the group's arranger, Donley taught himself to write music.

"We forced ourselves to learn how to read and write," says Donley, "in an impressive way, you know, so we could attract good musicians. There were guys coming through who played with Stan Kenton, Harry James, Pérez Prado, Luis Alcaraz -- guys involved in world-wide *orquesta*. Also, there were a lot of music majors at UT, good readers, good musicians from all over the country. Horn players were in abundance. At times, I had *gringos* and some blacks sitting in with us, good musicians from all over the country who could cut it."

Eventually, Las Estrellas grew to 12 musicians with four trumpets and four saxophones. Fred Salas of San Antonio ("he was a genius"), Luis Guerrero, Fernando Villareal, Roy Montelongo, Nash Hernandez, Edward Coronado, Manny Guerra, and Homer Salinas were a few of the prominent musicians who played with Las Estrellas.

"That's one of the things about the band," says Leon Hernandez, owner of the Hernandez Cafe and a longtime friend and admirer of Donley. "There would be a lot of musicians that Manuel would bring in, break them in, and then they'd go play with other groups or start their own bands."

Donley expresses no hard feelings for this fact of music life. One thing that becomes clear when talking with Donley is that he's apt to praise the accomplishments of the musicians he's worked with more than his own. This is not so much humility, it seems, but a devout appreciation for fine musicians and the music they make, along with a sense of accomplishment for having worked with them.

"Homer [Salinas] had two degrees in music, but was a UT law student when he played with me," Donley recalls. "He played with Luis Alcaraz, and did some recording with him, and even sat in with Stan Kenton and Harry James."

Salinas was the soloist in the Pérez Prado 1955 instrumental, "Cherry Pink and Apple Blossom White."

"With Homer Salinas, it became a big, big hit. Now, it's a classic."

Attracting talented musicians to Las Estrellas encouraged Donley to write arrangements that featured their talents, and in doing so, demonstrated his own talent for creating complex harmonies for several horns, guitar, bass, and

other instruments as needed.

"I wrote dozens and dozens and dozens, maybe even a hundred arrangements," Donley estimates. When asked just how many instruments he can play, he's characteristically self-effacing.

"Real good? I don't play any!"

He laughs.

"No, I guess you can say I know the fingerboard of just about every instrument. I have to know the depth of an instrument as an arranger. I have to know the trombone, how it sounds where I want it to sound, and the flutes, the clarinets, the altos, your trumpets and treble horn. When you do orchestration, that's something you have to learn. And then the guitar itself, it has such a wide range."

San Antonio musician Fred Salas played with Las Estrellas for three years, and is another of the musicians Donley regards as one of the most talented with whom he has worked.

"He would come to my house and we would hang around and then I'd catch him with all my arrangements spread out on the floor, and he said, 'Some people say you're lazy. How'd you manage to write all this?' That was flattering."

Again, Donley laughs.

"I've never known as complete a musician as Fred Salas. He was the one who played the keyboard on Freddie Fender's 'Before the Next Teardrop Falls.' We were buddies. He was always at my house on Monday morning, ready to get the lowdown on everything that happened over the weekend."



Donley and Las Estrellas cut their first single in 1955 on the Crescent label with "Lluvia en Mi Corazon" and it quickly became a hit. Another hit, "Flor Del Rio," came in the early Sixties, and is credited with inspiring parents to name their newborn girls 'Flor.' Because Mexican-American or Spanish language music was unrepresented in the mainstream recording industry, a cottage industry of small record labels began to emerge throughout Texas -- Corona in San Antonio, Valmon in Austin, El Zarape Records in Dallas, Disco Grande, Nopal, Crescent, and many, many others. All were catering to an ignored but hungry audience.

The process was no-frills. When a band like Las Estrellas came to town, a

record label owner (sometimes with connections to a small radio station) would offer a one-time fee to cut a single or an entire LP. It was quick pocket money up front, but with little or no return from subsequent sales. Yet, this makeshift approach of making a few hundred platters and broadcasting them where *Mexicanos* were most likely to see and buy them was an important marketing aspect for musicians whose success largely relied on word of mouth. It also made the albums a precious cultural commodity. Leon Hernandez remembers when Las Estrellas's *Flor del Rio* was cut.

"The band was going to play in Seguin, so I said to Cowboy, let's take a couple albums to Rosita."

Rosita Ornelas hosted a Sunday afternoon radio program featuring Tejano music, a new and growing occurrence in the Sixties.

"We took her two albums, and I said, 'Rosie, this one's for the station -- and before I could finish, she said, 'And this one is for me to take home!'"

Few commercial radio stations would play Tejano music, but during the Sixties, small stations began allowing more and more air time, providing another vital link between musicians and their audience. Cowboy Donley y Las Estrellas toured Texas and points across the nation, recording dozens of 45s, vinyl, and even wax platters along the way. In 1978, they made their last recording. Though Donley continued to perform, with and without Las Estrellas, they lost widespread visibility, particularly in the then-exploding Tejano music industry.

"All these things were happening at once," explains Isidoro López. "You had the newer generation of Tejano musicians performing and recording. At first, only a few radio stations might give an hour to Tejano music. Then, all of a sudden, you had whole stations with a Tejano music format. Promoters were taking chances on the 'new' sound, and recording and getting airplay was real important."

By the late Seventies, Tejano music had finally caught the attention of the music industry. Labels like Arista, Sony, and EMI created whole divisions devoted to Tejano or Latin music, and began to pour money into new, young musicians who could appeal to a young and more affluent audience. By the time Tejano music finally began to take off, Manuel Donley was 50. Though many of his early compositions are performed and recorded by a newer generation of Tejano musicians including Ruben Ramos and Nash Hernandez, the use of horns, and more importantly, the complex horn arrangements Donley created, were being diluted or dropped altogether.

"Manuel's music, even when it gets complex, he keeps it harmonizing at fifths and thirds and so on," says Luis Zapata of Gatopardo Productions, who first encountered Donley's music in 1995. "But when other groups try to do his music, the layers disappear because they can't keep it up."

"Nowadays, it's real hard to find a good horn player, because there's not much

demand for them," says Donley. "The newer Tejano musicians are hardly utilizing the saxophone, the clarinet, the trumpet -- it's just keyboards and synthesizers and all that. The human element is gone."

Zapata further points to the arrival of late-Seventies easy listening music as a factor in Donley's disappearance during the Tejano boom.

"Easy listening is based on simplicity with arrangements that are easy to digest. Manuel never changed his sound. Not because he was an idealist, I think, but because it was natural for him to keep it. But the result was that [commercially], he stopped being popular."

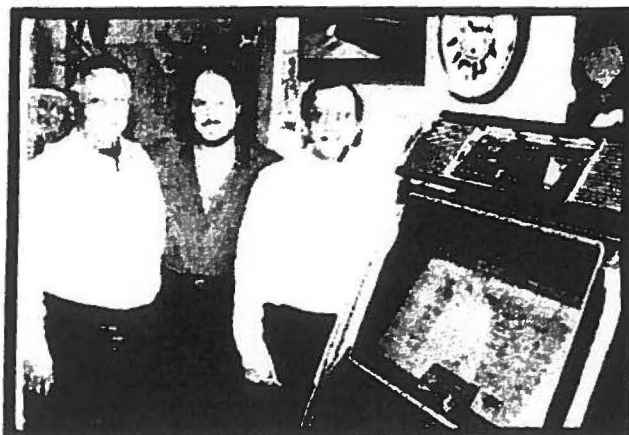
Raúl Salinas, an East Austin-born writer and activist, takes a more acerbic view.

"I think Manuel got passed by because the music industry recognized a couple of marketing commodities and went for the trendy. This society goes for the fax copy, instead of the original, which is what Manuel is."

The accordion has such a prominent place in the Tejano music of today, it's difficult to imagine Tejano music without it. That is, unless you're Manuel Donley. He does not use the accordion in any of his music and his opinion of it verges on blasphemy to today's Tejano music fans.

"It's a bad, tonic instrument. It's not a legitimate instrument, [because] it's limited to one key. It's okay for rancheras and for playing at the *rancho grande* or *los laureles*, and that's about it. You have to have at least two or three octaves to play [music]. You have to have all 13 keys available, all flats and all sharps and all that. But an accordion? There's no way I could use an accordion."

As the Tejano music industry was coming to a rolling boil, Donley's career cooled to a low simmer, and he directed his attention back where he began -- to the guitar and *requinto*. This time, his interest was not in nailing rock & roll riffs, but in continuing to master classical guitar. When bossa nova became popular in the late Seventies, Donley was in good form.



(l-r) Leon Hernandez, Luis Zapata, y Manuel
"Cowboy" Donley
photograph by John Carrico

"The first time I heard an Andres Segovia recording, I couldn't believe it," exclaims Donley about the Spanish classical guitar master. "I couldn't believe it was one man. Where did he get all those fingers? But being as ignorant and determined as I was, I said, 'Well, I have one mind, like he does, and I have 10 fingers, like he does.' So I forced myself to go buy some music and I learned all the scales. All those seven notes, I learned them inside out. I explored all the combinations. I said, 'Music can't be that complicated. It's only seven notes.' I forced myself to learn all the classics on the guitar."

Donley has been fortunate to have made a living as a musician, even when his visibility had faded. Weddings and social functions keep him occupied, as well as teaching music classes at Huston-Tillotson College. Over the years, he's written music and arrangements for several movies, including *Remember the Alamo* in 1954, *Los Imigrantes* in the late Seventies, and local filmmaker Hector Galan's *Los Mineros* in the Eighties. Donley may have retired in relative obscurity had it not been for an empty stomach, an old jukebox, and a few loose coins.

"How did I find Manuel?" asks Luis Zapata. "Here, [at the Hernandez Cafe], in that jukebox over there. I was out with some friends that had played at the Victory Grill, and we came here for some food. I saw his name and it automatically attracted my attention because of his name: 'Manuel,' which is Hispanic, 'Cowboy,' Western, and 'Donley,' Irish. I put some coins in and the music came out, and there was this sound, this big orchestra with all these horns and harmonies, and such a beautiful voice."

A former intern with local indie Catfish Records, and now associate producer of Latin Alternative music with La Plaga Productions, Zapata was working on a special project and invited Donley to participate. The project was never completed, but it did get Donley back into the studio after a 20-year absence. With the support of Tary Owens, president of Catfish Records, Manuel Donley y Los Estrellas recently released their first CD, *Adios Chiquita, Exitos de Ayer y Hoy*.

Zapata is hopeful that the new CD will bring Donley some much-deserved recognition and introduce him to new listeners. Although the nature of Tejano music, which Donley played a part in defining has changed, Donley's talent hasn't. "He's a true artist as well as a musician," says Zapata. "Which is allowing him to [make a] comeback."

Is Donley, at 70, ready to kick his career into high gear again? The gleam in his eye says "yes."

"I always wanted to do anything that could be done," says Donley, stopping to think a bit. "I always wanted to prove, to see if I was for real or not."

It's time for the rest of the world to know what East Austin has always known about one of their own: Manuel Donley is for real.

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ATTACHMENT 2(E)

Roy Montelongo

January 18, 2006

To Mayor Will Wynn and Austin City Council Members

I remember Roy Montelongo, my nephew, from his playing days as a musician. Even though I am from Waco and he was from Austin, we always kept in touch as often as possible. Roy started playing when he was a very young boy. He used to play with his father Vicente, who is my brother. My brother Vicente could play the saxophone & clarinet. Roy also played the saxophone and was very professional.

The Orchestra as it was called would come to Waco to perform for dances and they were very well received and applauded for their performances. They used to admire Roy as the youngest member of the orchestra. They used to play at a big hall known as the Scenic Wonderland in Waco. Later on as Roy got a little older he joined the famous Orchestra of Beto Villa, the father of Tejano Music, the innovator who provided the transition of what is known as "La Onda Tejana".

I remember my brother Vicente called me in Waco and asked me to pick up Roy on my way to the valley to visit my family and leave Roy in Alice, Texas as he was going to play with The Beto Villa Orchestra. I also remember in the later years when Roy formed the Roy Montelongo Orchestra in the late 50's. He would like to dress up real sharp and wear those dark glasses, he looked great.

As he started to record some of his songs, he recorded a polka by the name of "Mira Nomas", which I used as my theme song on my Spanish radio show "Mi Favorito" on KRZI, in Waco, Texas. I was a radio DJ for 32 years, but now I am retired.

I used to play most of his recordings. Roy was also a Radio DJ and commentator on various radio stations in and around Austin. Roy was the owner of Texas Records. Many of his recordings were on the Texas label and were played on all Spanish and Chicano Radio Stations all over the State of Texas.

Agustin Ramirez joined The Roy Montelongo Orchestra in the mid 60's. Roy had a very special voice and one of a very professional singer and vocalist. People admired him for who he was and the way he presented himself in his many presentations and appearances around the state. He played the saxophone like his father and as he learned from the association with the King, Beto Villa and his Orchestra.

Many people learned a lot from Roy Montelongo and his music. He will never be forgotten. His fans will always remember "The Roy Montelongo Orchestra" for many years to come.

I will always remember my nephew, Roy.
May he rest in peace.

Sincerely & Love,

Leonard Montelongo

January 11, 2005

To Mayor Will Wynn and City Council Members,

My name is Alfred Guerrero Candelas, 63 years old. I am Roy Guerrero Montelongo's brother. Our mother is deceased. Her name was Rachel Guerrero. She passed away on August 8, 2000. Roy has one daughter, Mary Montelongo Friesenhahn, two grandsons, Vicente Montelongo Friesenhahn and Anthony Montelongo Friesenhahn. Roy has three great grandchildren, Terrah, Taylor and Tamerah.

Roy was inducted into the Tejano Music Hall of Fame in 1991. On December 11th, 2001 was awarded the Idolos del Barrio Award by the Austin Latino Music Association (ALMA). Roy also received the Tejano Artists Music Museum's Pioneer Award on March 19th, 2004. Roy recorded many albums. He recorded for Freddy Records, Valmon Records, Texas Records, Buena Suerte and Eso Granda.

Roy passed away on June 14th, 2001 in Austin, Texas where he resided, with his daughter by his side. Roy died of lung cancer. Roy was Catholic and was a parishioner at St. Ignatius Catholic Church. Roy was survived by 12 brothers and sisters. Albert Guerrero, Alfred Candelas, Jesse Candelas, Joe Candelas, Alice Candelas Tedford, Elizabeth Candelas Barber, Charlie Candelas, Michael Candelas, Carolyn Candelas La Roche, Manuel Estrada, Rebecca Estrada and Melissa Estrada.

Sincerely,

Alfredo Candelas

ROY MONTELONGO

September 21, 1938 - June 14, 2001

As Vilma Maldonado wrote in Mc Allen's *The Monitor* 'the tour brings together big names no longer in the limelight but certainly not forgotten in Tejano circles.'

Ramiro Burr, then writing for the San Antonio Light wrote, "Some of the Biggest names in Tejano music history will be performing tonight."

During that tour, Montelongo stirred many memories when he sang "El Leon de Ayer", "Nos Corrieron Por Borrachos", "El Aeroplanito" and "El Malquerido" during the 'Legends of Tejano Music Tour' in 1991. He also sang "Cuatro Velas", "Mala Yerba", "Ya No Llores" and "Se Lo Dejo A Dios".

That tour also featured Ildelfonso Fraga, Rene Victor Ornelas, Margartio Garcia and Jose Jasso. If those names don't ring a bell it's because as living legends, they are better known as Sunny Ozuna of the Sunglows/Sunliners Band, René René, Carlos Guzman and Joe Bravo. They were not the only ones to change their names as we shall soon see.

The bottom line is that Montelongo is a permanent part of history in the annals of Tejano music. If I had to write his biography, I would probably start off as follows.

Roy Montelongo was born Raul Guerrero in Austin on



September 21, 1938. A well-known radio personality in the Capital City of Texas, the music legend began his career early in Tejano music's hayday as a saxophone player for Beto Villa, whom Roy affectionately referred to as "The Godfather of Tejano Music". He later performed with Isidro Lopez, before forming his own band.

He belonged to a generation of Austin musicians that included Alfonso Ramos y su Orchestra, Augustin Ramirez, a former guitar player for Montelongo; Shorty and the Corvettes, Dave Gutierrez, Manuel Donley y Las Estrellas, Rocky Gil and the Bishops and Ruben Ramos and the Mexican Revolution, now Texas Revolution.

In the mid 60's, Roy worked with Rosita Ornelas at KWED Radio, doing remote shows and filling in as DJ in Rosita's absence. Roy also did radio for other stations in Carrizo Springs, Hutto, KTXZ in Austin and KOOP along with Isidro "Easy" Lopez.

As Roy Montelongo, HE recorded ... albums for the Texas, Certron, Freddie, Joey, and Buena Vida labels.

Some of those albums were "La Suegra y El Llerno", "Tres Cachetadas", "El Sansacional", "Con Los Pavos Reales" and three volumes of "El Cielo Chicano de Roy Montelongo".

The fact that Roy turned out to be a musician was no small surprise since his father, Vicente, played clarinet and saxophone with the Beto Villa Orchestra during the early 1950's. To top it off, his father's brother Leonel had been spinning all the latest Onda Chicana hits on KZRI, in Waco, since August, 1967. Therefore, his uncle Leonel Montelongo, also a Tejano music promoter, was an added influence in Roy's life.

There is no doubt that Roy touched many lives with his music and his unique style of expressing himself through songs. He was truly a Tejano Legend.

Article by Ramón Hernandez

ATTACHMENT 2(F)

Roy and Matt Velasquez

RECEIVED

JAN 20 REC'D

Matias Martinez Velasquez

**COUNCIL MEMBER
PAUL ALVAREZ**

Matias (Matt) Velasquez was born on February 24, 1921 in McNeil, Texas to Gilberto and Porfiria Martinez Velasquez. He was raised on the greater east side of Austin at 1908 Holly. During the time he was in the Armed Forces, the Velasquez family moved to 704 E. 11th across the street from the old Bickler school.

During his time in the military, Matt entertained the troops during World War II. He was stationed all over the Pacific and Alecian Islands. He entertained the troops with songs from the Big Band era, such as Glenn Miller, Jimmy Dorsey, Artie Shaw, etc.

In the 1940's, Matt formed a band, and called it the Latinaires. Some of the prominent latino musicians, who got their start in his band were, Nash Hernandez, Dave Gutierrez and Ernest Perez. Matt's own brother, Santiago Velasquez was the drummer in this band. Other musicians in the band were John Cherico and Jack Poffer, who were in the service and stationed at Bergstrom Air Force Base. Matt's band, at times, consisted of musicians, who attended the University of Texas.

Mr. Velasquez enjoyed his music after his retirement he would entertain friends and family. He was involved at his local church by singing in the Men's Choir Group at St. Mary's Cathedral.

He was well-know in Austin and the band played for many social events, such as the Headliners Club, Skyline Club, debutante balls and inaugurations, aside from the club dates in and around Austin. He continues his association with well know Austin musicians, Ernie Mae Miller.

He was married to the late Maria de Jesus (Susie) Flores Velasquez. Their family of 4 sons and 4 daughters were all born and raised in Austin.

ROY MARTINEZ VELASQUEZ, SR.

(January 6, 1910 – November 11, 1981)

Biography

Roy M. Velasquez, Sr.

"I get the most satisfaction when I help people. I'm glad I can do this."

Roy Velasquez sums up his life with these comments, and judging from his record of 71 years, he should be a satisfied and happy man. A list of those he has helped--whether the, great or the nameless--could be as long as the miles he has driven in over 32 years at the steering wheel of his taxicabs.

Roy's Taxi had its start as an act of desperation by the 21 year-old Velasquez when construction jobs dried up in the opening days of the Great Depression. He brought to this new enterprise a determination to succeed, with the leadership skills he learned in the hard labor of pipeline construction.

The son of Gilberto and Porfiria Velasquez, he was born January 6, 1910 at McNeil in north Travis County. His parents immigrated to this country from Monterrey, Mexico, where they had met and married. Gilberto Velasquez, often called Gil, worked in a steel mill in Mexico. Velasquez' grandfather had immigrated to Mexico from Spain, and his grandmother was an Aztec Indian. His father died in 1932, and his mother died in 1963.

When his horse died, Velasquez quit school after two years. The school was five miles from McNeil, at Merriltown. The town included a church, a cemetery, a school, and a grocery store. Because of the long distance, his mother bought him a horse and saddle for \$10.

"I rode the horse for several days, and then we had a big snow. When we came out of school, we saw buzzards flying all around. We ran to the field, and found the horse had died, and the buzzards had to carry the saddle home. My mother had bought the horse on credit and she still had to pay it out."

His mother bought the horse from a neighbor family named Brock. Velasquez recalls that Henry Brock was the last man hanged in Austin. Brock had killed his wife, stabbing her seventeen times. He was hanged on the vacant lot on 10th Street north of the Travis County Courthouse, where the bus station was later built.

"Back then," said Velasquez, "they didn't mess around with you. You do something bad, vamanos."

Velasquez' father worked for the Austin White Lime Company, owned then by A.H. Robinson, Sr. Velasquez became a favorite of Robinson, and would wait for hours to carry the man's suitcase into the store, for which he earned the first quarter of his young life.

Later he helped Robinson with the payroll, and would seal the pay envelopes as the owner put the money in them. Velasquez received a quarter every two weeks for this work.

"I used the first quarter to buy a chicken, then I bought a rooster, then every time he give me a quarter, I buy another chicken. The first thing I know, I got 40 chickens."

In Round Rock, Velasquez often did odd jobs for the Swedish neighbors. The Swedes spoke little English, as did Velasquez, but the first English word Velasquez learned, came from a Swedish neighbor. The word was 'biscuits', because two homemade biscuits were his pay for the odd jobs he did for them.

"If a little boy is ambitious, somewhere down the line he's going to do something. I was very ambitious—for dinero."

At age 14, Velasquez followed his father into the labor pool of the lime company. He was paid \$4 a day, for 12 hours a day, seven days a week.

Dynamite, used at the lime plant, was the cause of an injury and tragedy for Velasquez at Round Rock. A dynamite cap exploded, claiming two fingers of his left hand. He was one of nine brothers, but four died as infants. By 1927 when Velasquez moved the family to Austin, he was accustomed to hard work and long hours. From a number of major construction companies, he gained experience, demonstrated leadership, and became foreman of projects in Austin, as well as in Dallas. Velasquez settled his family in a small house at 302 East 15th. "I had to make it," he said. "I had my mother, my father, and four brothers—Julius, James, Matt, and Pete."

His first construction job was at Comal and Pedernales Streets, where his crew built a stone wall. He later gained experience laying storm sewer pipe, and as foreman, once hired 10 men out of 2,000 applicants at 20 cents an hour in the West Lynn Street area. The hours were 8 a.m. to 5 p. m., six days a week. This was toward the end of 1920's and all a day jobs were getting scarce. He was being paid \$2.00 a day.

Velasquez bought his first house in 1930, and it is still in the family today. He paid \$1,300.00 for the house at 1908 Holly, which had three rooms, plus, 1 bath, a kitchen and a long porch. He made a \$13 down payment and paid \$13 a month.

As construction work slowed down, Velasquez was offered a job project in Kingsland. The construction company he worked for in Dallas asked him to organize a crew and to go Kingsland to build cabins for the crew to live in while they quarried granite. Velasquez put together a crew in Austin and drove to the job site. A leader in that community told Velasquez and his crew to leave before 5 o'clock or the townspeople would move them by force. Sure enough, that evening a crowd of about 60 men, armed with pistols, rifles, shotguns, and machetes, came to the job site and ordered them to leave. Vamanos. Velasquez brought his men back to Austin, called the company in Dallas to explain the situation, and forgot about working in Kingsland.

This incident illustrates the drastic action people were prepared to take to defend jobs during the Depression. Velasquez decided to go into the taxi business. Why? "Because it was the only thing left that was open."

At age 14, Velasquez bought his first car, a 1924 Model T Ford, a rumble seat, for which he paid \$525, at \$150 down and \$25 per month.

In 1930, he bought another car, for a new one to be the foundation for a new job and a lifetime career. He paid \$450 for a 1928 Model A Ford, tudor.

In December of that year, the construction companies closed down, and there were few jobs.

Tiring of the odd jobs that were available, Velasquez went to the owner of the "Ten Cents Taxi ," one of the many taxicab operators in Austin, and who had some 30-40-taxi cabs in operation. He asked for a job, but was refused and told, "You would run off my clientele."

It was not the first or the last time that Roy Velasquez would confront race discrimination--but none of those times left him with bitterness.

"I learn to defend myself through the hard way," he said. The hard way was to start his own taxi company. Two men became important to Roy Velasquez that day: John A. Basford and Braulio Reyes.

On April 5, 1931, at City Hall, Velasquez found out from John A. Basford, clerk in the clerk's office, that the permit he needed to operate a taxi would cost \$3.00. He then approached his friend Reyes, who had \$20, and asked for a \$5 loan.

Velasquez tells his story:

"I went to see Braulio and I told him, Braulio, I need five dollars. He said, what you going to do? He thought I wanted to buy some food. I said, No, I want to go into the cab business? What do you know about the cab business he asked. I told him I don't know, but I wan tot get into the cab business. So he said he had \$20 and was going to let me have \$5. Five dollars in them days was about five hundred dollars now. A whole lot of money.

That man was always pretty close to me when we used to put in big pipe. He was close to my side."

"In them days there were so many cab companies, and all of them used some kind of tens in their name. There was Ten Cents Taxi, the Big Ten, the Ten Penny Taxi, the Dime Taxi, So many that I didn't have any room to get in. So I just put Roy's Taxi.

Roy's Taxi was a success from the beginning for a number of reasons, but probably none more important than that he offered a needed service. There were literally hundreds of taxis operating in Austin at the time, and all of them would take a passenger anywhere in the city for a dime. The city limits were at 45th Street on north; Live Oak on South; West Lynn on the west and Chicon on the East.

One of his first experiences concerned the need to know the locations of city streets. A customer hailed him at his Sixth Street at Chicon Headquarters, and asked to go to 1111 Salinas. "I just put him in and I didn't know Salinas Street from the Man in the Moon. The first thing I thought was that it must be in the area of Santa Rosa because all those streets have Mexican names, so I took him over there. I couldn't find no Salinas Street there. Coming back I asked Santos Buratti at the filling station, where is Salinas Street, and he said it was right there at the top of the hill. I spent a dime's worth of gas looking for that place, and it was right there on top of the hill. I will never forget that."

So Roy Velasquez kicked off a 50 year tradition with one car, borrowed money, and a borrowed telephone at a service station at Sixth and Chicon, where he paid seven cents a gallon for gasoline. And he had a plan.

The taxis of that day would not carry black passengers. The minorities rode the trolley cars, and the track ended at Sixth and Chicon. Velasquez selected the service station at the end of the tracks for his headquarters.

When trolley passengers arrived late and missed the trolley, Velasquez would solicit their business and carry them to their destination. The trolley charged a nickel,

and Velasquez charged a dime, but that wasn't as important as getting to work on time for the minorities who needed a ride. Inclement weather worked in his favor as well; rather than wait in the rain or cold, many trolley passengers would decide to ride with Velasquez. Picking up his first customer at the end of the line, he would usually pick up others along the route.

From the start, he began contracting with his passengers, picking them up at their home in the mornings, and returning them home in the evenings. He has passengers riding his taxis today who have been his customers for 50 years.

Within a year, Velasquez had 35 cars working for him on a contract basis under the Roy's Taxi banner. Between 4 a.m. and 8 a.m. each day he was carrying 400 customers to work. For the depths of the Great Depression, that represented a handsome income.

Also in 1932, Velasquez replaced that original car, and the next year he acquired a second car and employed Placido Beltran to drive it, paying him 40% of the fares he collected. Nicknamed "Clark Gable," he drove a Roy's Taxi for 7-8 years.

Another major event in his life that year was his marriage to Alicia Ortegon. They were married in 1932 at Georgetown. The couple was favored with 11 children: Mary Louise, Roy Jr., Rosa, Carmen, Clara, Gilbert, Esther, Carlos, Richard, Annabelle, and Robert. All the boys, and one daughter, Carmen, are involved in their father's business today. Roy Velasquez has 27 grandchildren and two great-grandchildren. His wife died in 1962.

His success with the trolley passengers did not go unnoticed by the company's management. Rather than become involved in legal problems with trolley company, Velasquez moved his headquarters in 1932 to another filling station, this one at Sixth and Lydia. The parking area was too small here, however, and he moved in 1933 to 1005 East 6th, where his business took another major step forward.

Roy Velasquez ordered his first telephone and hired his first employees-- dispatchers. The telephone number was 25124 and cost him \$5 per month. He paid his dispatchers \$2.50 per week, for eight hour days, seven days per week. Frances Herbert and Frances Robinson were the first employees, and later he employed three sisters who worked for him many years. They were Dora, Virginia, and Aurelia Caballero.

The contract drivers for Velasquez paid him 25 cents per week to use his company name. He made enough from this source to pay the salaries of the dispatchers.

The business prospered through the Depression years, but World War II brought problems. First, he had trouble getting drivers. Most of the young men went away to war, and his business did not return to normal until armistice. Although he had some problems with gas and tire rationing, it was never serious enough to affect the business as badly as the loss of drivers. He operated only five cars during World War II. Buses took the place of trolleys, but the change had no effect on his business. After the war, Velasquez moved his business again, in order to get his living quarters and business in the same location at 704 East 11th. In 1957, he made his final move to 90 East Avenue, where his home business headquarters have remained until this day.

Velasquez was a driver in his company until 1962, when he went into semi-retirement. He retired officially in 1980, but he still kept a steady eye on the business.

Today, Roy's Taxi has 50 permits, half of the cars owned by the company and the other half by the drivers. Although he has been closely identified through the years with political figures and has been active in political circles since 1935, Roy Velasquez has never held political office, by election or appointment, except for a brief term as precinct chairman.

"I was always a Democrat, and I was a liberal back when everyone was either a liberal or a conservative. But when liberals got too far to the left and the conservatives got too far to the right, I became a middle of the roader. Long time ago, it was either liberal or conservative, but after the War was when this middle of the road thing was born."

Velasquez cut his political teeth by selling the poll tax. Given the times, the only way minorities could be heard was through the ballot box, and the only way into the ballot box was with a poll tax. So Velasquez and his friends began getting people interested in voting, by selling the poll tax. On one day, they sold 3,000 poll taxes at \$1.75 each.

Their goal, of course, was to get the people interested in participating in elections.

"People used to appreciate it more when they pay the poll tax," he said, "I don't think people worry now about voting since it is free."

Through the years, he has known personally most of the leading political leaders of the city, county, state, and nation. From the late President Lyndon B. Johnson to the late Mayor Tom Miller; from Councilwoman Emma Long to Senator Chavez of New Mexico; from Judge Homer Thornberry to the late President Harry Truman; from Federal Judge Reynaldo Garza to Congressman Kiko De La Garza.

He speaks with pride of his friendship with these many noted personalities and how he has helped and been helped by most of them. Velasquez has countless stories to make his points, and all of them are based on a personal, professional, and political loyalty. This, in fact, is a guidepost for most of his relationships with his fellow man, and he has been unswerving in his dedication to it.

At the state level, he goes back to Pappy Lee O'Daniel and his successful race for governor, then senator. Velasquez worked in those campaigns, and for every Democratic governor since.

He had his differences with the late Mayor Tom Miller, until a party meeting was held in San Antonio during the Truman presidential campaign. Mayor Tom asked Velasquez to introduce him to Henry Gonzalez, which he did, and the two were fast friends until the Mayor's death.

"I believe President Harry Truman was a president. Like anyone, he makes mistakes, but everybody have to make mistakes."

"I met Lyndon B. Johnson when he ran for Congress the first time. When I used to be down on 1005 East 6th Street he come by there and talked to me and my brother Julius. He said he want some help, and we asked him what kind of help he wanted; we got no money; we broke."

Johnson had seen Julius playing the guitar and he asked the brothers to get a band together and go with him to the small towns of Central Texas. They did, and Congressman Johnson was elected.

"I worked for Lyndon then, and until he died," Velasquez said.

"Lyndon was a man who say 'yes' and mean 'yes'. He never said 'yes' and mean 'no'."

Velasquez worked for Judge Homer Thornberry, beginning when he was on City Council, and through all of his later campaigns.

He has been strong supporter of Congressman Jake Pickle and Don Thomas, and he recounts numerous stories of mutual assistance between the two over the years.

Velasquez said in a story about a Bastrop judge seeking an appointment: "You come to me and I do things not because of me but because people, friends of mine, help me to do these things." It is a political fact of life that Velasquez honors highly.

Velasquez made sure another friend's brother was taken home safely from the bars he frequented, on a regular basis.

Another story of compromise regarding a presidential appointment involved John Connally, Ralph Yarborough, and Lyndon Johnson. Velasquez played a key role of bringing the warring factions to the point that Judge Jack Roberts won the nod. "I knew him from when he was Justice of the Peace," Velasquez said.

Velasquez was one of the charter members of the Austin Citizens League, which was organized in the mid-1960's to screen City Council candidates and make political endorsements. It represented a cross section of the community.

"The reason I like that organization was because we meet every week. We were good. You had to get some good people to run the city. People who could really understand. In them days, you pay your own way; you buy your own cigars and cigarettes."

In 1935, Velasquez, his brother Julius, Nash Moreno, and Henry Moreno organized the Austin chapter of LULAC, Council 85. LULAC lead the successful fight in 1947 in the Bastrop school discrimination case, *Delgado vs State of Texas*.

He was one of the early members of PASO, and another time joined with blacks to organize a political action committee. These were statewide groups with wide appeal, but faded when the memberships became sharply divided.

"In any political organization," he said, "You got to have 90 percent of the vote to be in control. But when you have 51 percent going one way and 49 percent going the other, it is too weak."

"I used to get people organized. Nobody is going to give you something for nothing. Either you see the politician's face, or there is no use to vote."

A lot of cab companies started out during the history of Roy's Taxi Company, but only three others are left today and most of them have been sold a number of times. Why did Roy Velasquez survive?

His words: "I have my father and my mother and four brothers; and I had to make a living for them. They depended on my. I have, like you say, the determination to get forward. In business, you have to be patient; you have to be able to take. If you are not flexible you are not going to get nowhere. You think people are going to do what you want all the time, you are wrong."

His success, however, can best be measured, then as now, by his explanation:

"In them days, very few people had telephones, especially in this part of town. People used to say, "Roy, pick me up at 3 o'clock in the morning" and I would be there to pick up a call for 10 cents. My business was always dependable with the people."

Could someone today, take one car and build a business like Roy's Taxi Company?

"No," he said, "I don't think so. You have to be hungry to do it. People born since 1940, they have silver spoons in their mouth."

Velasquez has been on the short end of race discrimination. Have race relations improved in 50 years? "Yes, a whole lot. "Some complain because they don't want to work. I fight for my people, whether black, brown, or white. If they are right, I fight for them. No question about it." he said.

"Everybody has feelings, but not everybody understands that. I always respect people and I demand the same thing."

"Everyone has a right to dream, a right to think, and a right to straighten himself out."

Velasquez said he always tries to help anyone who comes to him, and over the years, has given assistance to many. This has been a major satisfaction to him, because he had no one to help him when he was starting out. Although granting favors now and again, he never accepted any payment, although it was offered on many occasions.

To make the point: several years ago, the operator of a one-cab operation came to Velasquez and asked for a job, explaining that the city was going to take away his permit. Velasquez told him yes, he could work for him, but first he was going to make sure that the man did not lose his permit. Then, if he still wanted to join Roy's Taxi, he would be welcome.

Velasquez went to Mayor Lester Palmer and explained the situation that the man was a small operation and needed to work. The Mayor asked Velasquez to speak to the council, which he did, and it was decided the new ordinance did not affect the man, because he had been in business before it was adopted. The man did not lose his permit. He did not join Roy's Taxi, either.

Taxi competition has always been keen, and one of the bigger companies once tried to buy Roy's Taxi.

Velasquez was still driving then, and was asleep when one of the company representatives called on him. The offer was \$20,000.00 for the business, and Velasquez would get a \$500 a month job. He threw the man out, telling him the business was not for sale; that he didn't have enough money to buy it.

Many times he was told that some big company was going to put him out of business.

"Roy, you had better start wrapping your tamales because we are going to put you out of business," a driver told him.

"I'm already broke," Velasquez replied.

There is another side to our world that is not so well known, and Velasquez said "You know everything when you get into the cab business. Working all hours, you know who is going where and when. If a driver wants to make conversation, you can find out a lot."

Some of the things Velasquez has seen challenge even the credulous. "I don't try to explain them; I just tell you what I see," he said. Here, then, is a sampling of some of those stranger things that have happened after dark in Austin.

There was a lady who called for a Roy's Taxi every night except Fridays, and she called Velasquez' number, No. 47. She was tall, dressed in black with gloves and a veil, so that he could not see her face. He picked her up at 2205 Martha, but there was no house there, just a chimney, as the house had fallen down. He always took her to a

two-story house on Glen Oakes, and she would call for him to pick her up the next day. Every time she dropped the two dimes in his hand (fares had gone up by this time), he would feel cold chills.

He told his friends about the woman, and one of them said nobody believes you, Roy. So he invited the man to come along the next time. This time, she asked Velasquez to wait while she went inside. After a long time, he told his friend to go see what was keeping her so long. He took a flashlight and went to the house, returning to tell Velasquez that there was no one in the house and that it was filled with spider webs. Velasquez then went back to the house with him, but they could find no one. As they started back to the care, they heard a sound like chains rattling. But when they returned to the house, the chain rattling stopped. This happened every time they attempted to approach the house.

"That's enough of this," Velasquez said, and they left.

After the chain-rattling incident, she changed destinations. Each night, she would have Velasquez drive out Rosewood Avenue, and as the taxi neared the railroad tracks, she would vanish. Every night, as the cab crossed the tracks, *vamanos*.

Velasquez' friend told other people about the woman, and a few nights later, when the woman called for No. 47, Velasquez had another passenger. This friend wanted to see the woman, and he brought along a gun.

His friend was determined not to let the woman leave the cab, and he sat watching her as the cab moved along Rosewood. As they reached the tracks, his friend hollered, fired the gun twice into the floor of the cab, and fainted. Sure enough, the woman was gone.

Velasquez returned to the office, and they poured cold water on his friend, who started jumping and hollering when he awakened.

He told this story:

As he watched the woman, he suddenly saw nothing but bones through the veil and then it turned to fire, she vanished, and he fainted. She never called Velasquez again.

"Well," Velasquez said, "if you was hungry like I was, you didn't turn down any fares."

Another time, he picked up a Mexican-American woman and her daughter, taking them to 1609 West 10th. The girl could not walk. At the destination, the woman asked him to help get the girl into the house. As they reached the top step of the porch, the girl started floating into the air. The mother screamed for him to hold her and not let go. A black woman came out of the house, said two words, and the girl floated down and walked normally into the house.

Velasquez was told to wait 10 to 15 minutes for the mother and daughter, and when they came out of the house, the girl was laughing and talking as if nothing had happened. He returned them to their home on Concho Street.

He said he used to take many people to those who practiced witchcraft.

In 1942, he had a call from a woman at 1712 Rosewood who wanted him to pick up a passenger there at 12 midnight, and take her to 4th Street at Sabine, and wait for her. He said he would charge \$50 per hour, and the woman agreed.

When he got there, the woman asked him into the house and pointed to four sacks of shoes. She told him to put them into the cab and take the passenger and shoes to 4th and Sabine, where a train was going to pass by shortly after midnight. She said the first three cars would be closed, but the fourth would be open. He was told to throw the shoes into the open car, and then his passenger would tell him what to do.

In his entire life, Velasquez said he had never heard of a train going by that intersection at that time of night. Never. But the train came and he threw the sacks into the empty car. Then his passenger told him to take them to Pedernales and 5th Street. As they were driving over there, the woman told him that if the shoes came back, then

her husband would return home. If the shoes didn't come back, her husband would not return home.

She said there were 52 shoes in the sacks. He said he was laughing then, because he didn't think the shoes would come back. They arrived shortly before the train, and the shoes started coming out of the empty car "like a machine gun." He helped her gather them, and she counted 51 shoes. He told her that the other one had probably gone to Houston or someplace.

He found his flashlight and helped her search until they found the last shoe. She paid him \$50 and a \$10 tip, and he took her home to a house on New York Street. All the way, she was hollering that her husband was coming back. Velasquez doesn't know if he came back, as he never saw the lady again.

"I see so many things, so many things," Velasquez said. "You know I saw the things and I don't believe it. But I saw the things with my own eyes, and I don't know how you are going to be able to believe it. But it's true, you know."

And he has many stories of the same kind.

The original car that Roy Velasquez had to start his business was replaced many years ago. But the nostalgia of 50 years encouraged him to locate a replica and have it restored.

He paid \$2,000.00 for the dilapidated car when he found one, and has since invested about \$8,000 in restoring it, including a rebuilt engine. It is a 1928 Model A Ford tudor, and has three spare tires. The car he started out with cost him only \$450. The replica will be seen in Aqua Festival parades and other community events.

There have been a lot of miles on the meter for Roy Velasquez, and he has made his mark on Austin. His Depression-born business has prospered, but so have those who have known him through the years. The people and the community are richer for his having been here.

He sums up a lifetime this way:

"I'm still broke. I aint got no money, God Almighty, but I tell you man, I had a whole lot of competition. And I'm still hanging in there with my five dollars. Yeah."

Written by: Glen Cootes and Karen Strong

Alexander, Jason

From: Webadmin, Austin City Connection
Sent: Friday, February 24, 2006 2:20 PM
To: Alexander, Jason; Esquibel, Matthew
Subject: Application for Facility Renaming

Date/Time Submitted: Friday, 2/24/06, 1419 hours

Facility Name: Mexican American Cultural Center

Suggested New Name: DOS MUNDOS MEXICAN AMERICAN CULTURAL CENTER

Biographical Synopsis:

Community Involvement:

Connection to the Facility:

Reason for non-individual nomination: I chose this name because it depicts the unity of people and languages from two different regions and cultures. Since this is a cultural center dedicated to Mexican-Americans, the name fits appropriately. Once someone sees the name "Dos Mundos" they will immediately relate it to who they are, where their roots come from, and where they live. I think this will be a great name for the center

Percentage of Cost: In as many as I am asked to participate

Nomintator's Name: Marcial Ramirez

Address: 2200 Willow Creek DR. Austin, TX. 78741

Phone Number: 512 912-1876

Alexander, Jason

From: webadmin@ci.austin.tx.us
Sent: Wednesday, February 22, 2006 2:41 PM
To: Alexander, Jason; Esquibel, Matthew
Subject: Application for Facility Renaming

Date/Time Submitted: Wednesday, 2/22/06, 1440 hours

Facility Name: Mexican American Cultural Center

Suggested New Name: John Trevino Mexican American Cultural Center

Biographical Synopsis: John Trevino was born here in Austin, Tx. He attended Becker Elementary, Fulmore Middle School and Travis High School. At a young age he joined the military serving as a paratrooper in the 82 Airborne Division. He is the father of 8 children.

Community Involvement: John Trevino was the first Mexican-American member of the Austin City Council and served as Mayor Pro Tem from 1981-1988 and Acting Mayor from February to May of 1988 when Carole Rylander resigned. He is currently the HUB-Coordinator at the University of Texas at Austin and currently a Board Member of the Capital Metropolitan Transportation Authority and the Capital Area Metropolitan Planning Organization (CAMPO). John Trevino has over 40 years service of community involvement and community advocacy through his public service.

Connection to the Facility: Chairman of the Austin/Salttillo, Mexico Sister Cities Association. Member of the International Board of Directors of the US/Mexico Sister Cities Association which promotes the Mexican and American cultures.

Reason for non-individual nomination:

Percentage of Cost: \$100.00

Nomintator's Name: Erica Ramos

Address: 910-B Cardinal Lane, Austin, Tx 78704

Phone Number: 512-626-9830

Alexander, Jason

From: webadmin@ci.austin.tx.us
Sent: Monday, February 20, 2006 6:38 PM
To: Alexander, Jason; Esquibel, Matthew
Subject: Application for Facility Renaming

Date/Time Submitted: Monday, 2/20/06, 1838 hours

Facility Name: Mexican American Cultural Center

Suggested New Name: NO MORE HISPANIC NAMES PLEASE

Biographical Synopsis:

Community Involvement:

Connection to the Facility:

Reason for non-individual nomination: I don't feel it in this cities best interest to rename at all!!! don't we have enough renamed locations honoring the hispanic population ? If we keep going at this rate , everything will be given to the hispanic hertiage and we will loose America. How do you say Austin in spanish ? that will probably be next

Percentage of Cost: ZERO

Nomintator's Name: D White



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Vice-Chair

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Board Member

Susana Carbajal
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Mary F. Martinez
Board Member

April 18, 2006

Parks and Recreation Board
Land and Facilities Committee

Re: Recommendation on renaming the Mexican American Cultural Center (MACC)

On Monday, March 27, 2006, the Mexican American Cultural Center (MACC) Advisory Board met in a special called meeting to discuss the proposal to change the name of the MACC facility.

A preliminary motion that was passed by the MACC Advisory Board was to advise the City Council that the board supports the Austin Latino Music Association's (ALMA) proposal to establish the 'Trail of Tejano Legends' through the naming of cultural facilities and sites.

After lengthy discussion and a vote of 5-2, the MACC Advisory Board passed the following motion.

"When the 'Trail of Tejano Legends' is established, the Central Plaza of the Mexican American Cultural Center is to be named for and dedicated to the Perez-Ramos families in recognition of their countless contributions to the musical heritage of the community. We further recommend that in the future, other significant portions of the MACC facility be similarly named for individuals or groups significant to the cultural history of the community".

It is imperative that the name of the facility remain the Mexican American Cultural Center. To name and dedicate the entire facility for an individual or individuals would dilute the nature, concept, and intent of what the Hispanic community has been working on for the past thirty years.

The MACC Advisory Board feels strongly that the Mexican American Cultural Center should not be named for an individual or individuals. The MACC Advisory Board supports the concept of naming specific components of the facility for individuals who have made a significant impact on our community. This rationale is being applied in the proposed naming of the components of the Fiesta Gardens facility; i.e., the Fiesta Gardens Pavilion to either the 'Johnny Degollado' or 'Ruben Ramos' Pavilion, and the Fiesta Gardens East Meeting Hall to the 'Manuel "Cowboy" Donnelly East Meeting Hall.

In such, we recommend that the Central Plaza of the Mexican American Cultural Center, and not the entire facility, be named for and dedicated to the Perez-Ramos family. When the Cultural Center is completed, there will be other components that can be similarly dedicated to outstanding individuals like the Perez-Ramos families.

If you have any questions or need more information, please call my office at 512/974-3255. Thank you for your support.

Sincerely,


Donato Rodriguez III
MACC Advisory Board Chair

Alexander, Jason

From: webadmin@ci.austin.tx.us
Sent: Wednesday, February 22, 2006 3:18 PM
To: Alexander, Jason; Esquibel, Matthew
Subject: Application for Facility Renaming

Date/Time Submitted: Wednesday, 2/22/06, 1517 hours

Facility Name: Fiesta Gardens Pavilion

Suggested New Name: Ruben Ramos Fiesta Gardens

Biographical Synopsis: Ruben Ramos has been part of the Austin music scene for almost 50 years. He has received various accolades including induction into the Tejano Music Awards Hall of Fame, as well as the Pura Vida Hall of Fame. In addition, he has received numerous Tejano Music Awards and received a Grammy Award in 1998 as a member of Los Super Seven.

Community Involvement: Ruben Ramos hosts an annual Golf Tournament and Concert to benefit the children of Austin.

Connection to the Facility: Ruben Ramos lived (until recently) only blocks away from Fiesta Gardens at the home he grew up in on Willow Street. Mr. Ramos also continues to perform at Fiesta Gardens for Diez y Seis de Septiembre as well as Cinco De Mayo Festivities. In addition, Mr. Ramos has hosted his annual "Golf Tournament Concert" there at Fiesta Gardens.

Reason for non-individual nomination:

Percentage of Cost: \$100.00

Nomintator's Name: Erica Ramos

Address: 910-B Cardinal Lane, Austin, Tx 78704

Phone Number: 512-626-9830

Alexander, Jason

From: Webadmin, Austin City Connection
Sent: Thursday, March 02, 2006 3:34 PM
To: Alexander, Jason; Esquibel, Matthew
Subject: Application for Facility Renaming

Date/Time Submitted: Thursday, 3/2/06, 1534 hours

Facility Name: Town Lake Scenic Overlook

Suggested New Name: C. H. Page Sr. Scenic Overlook

Biographical Synopsis: Family immigrated from England in 1870's. His father moved family to Austin to work as a masonary contractor on the State Capitol. (His Name was the same as my grandfather's and father's) Born in 1876 in St. LOuis, MO. Dropped out of school in 4th grade and apprenticed to architects at age 12 and opened his practice 1898 (C. H. Page Architect, then C.H. Page & Bro., then C. H. Page & Son, Architects. He was well known throughout the State.

Community Involvement: Architect. Practice started in 1898. Designed the Texas Pavilion for the 1904 St. Louis World's Fair. He designed the original Zilker Park and gardens, Lion's Municipal Recreation Center and golf course, Rosewood Park, Austin Country Club (now Hancock Recreation Center), Wooldridge Square, and Oakwood Cemetary Church. Most if not all of these facilities were done free of charge as a gift to the City. Additionally, he designed many local schools and schools state wide. Courthouses (including Travis, Hays, and Williamson to name a few. Other designs include the Old City Hall, the Federal Courthouse, Littlefield Building, Brown Building, Capitol Renovation (including design of terazzo floors).
He was a firm believer in providing recreational facilities for public use and was known for his dedication to the beautification of park facilities.

Connection to the Facility: None

Reason for non-individual nomination:

Percentage of Cost: 100% up to \$ 5,000.00

Nomintator's Name: Sutton G. Page and Charles S. Page

Address: 1106 West 6th St., Ste 206, Austin, TX 78703

Phone Number: Q: 477.7247 C: 470.5143

Facility Renaming Key Dates

January 26, 2006:	City Council Passes Ordinance
February 1, 2006:	PIO releases Press Release stating 45 day nomination period begins
March 17, 2006:	Deadline for citizen nomination input
May 1, 2006:	Original deadline for City Manager to present recommendations to Council

APPROVED TIMELINE

Facility Naming Schedule

March 21, 2006	6:00pm	<p>MACC Board Public Hearing and Action – PARD Board Room</p> <p>Mexican-American Cultural Center</p> <ul style="list-style-type: none"> a) Perez-Ramos MACC – Original b) Dos Mundos MACC – Marcial Ramirez c) John Trevino MACC – Erica Ramos d) Mexican-American Cultural Center – Hiett, Fabela, Martin, Pardo, Reyes (Leave facility name unchanged)
March 21, 2006	5:30pm	<p>Land and Facilities Committee – Pan Am Rec. Center</p> <p>Morrison Ranch</p> <ul style="list-style-type: none"> a) John Trevino Ranch – Original
March 28, 2006	7:00pm	<p>Parks and Recreation Board – City Hall</p> <p>Morrison Ranch</p> <ul style="list-style-type: none"> a) John Trevino Ranch – Original
April 3, 2006	5:00pm	<p>RCA launch date for April 27 Council Meeting</p> <p>Morrison Ranch</p> <ul style="list-style-type: none"> a) John Trevino Ranch – Original
April 18, 2006	5:30pm	<p>Land and Facilities Committee – Pan Am Rec. Center</p> <p>Mexican-American Cultural Center</p> <ul style="list-style-type: none"> a) Perez-Ramos MACC – Original b) Dos Mundos MACC – Marcial Ramirez c) John Trevino MACC – Erica Ramos d) Mexican-American Cultural Center – Hiett, Fabela, Martin, Pardo, Reyes (Leave facility name unchanged) <p>Fiesta Gardens Pavilion</p> <ul style="list-style-type: none"> a) Johnny Degollado Pavilion – Original b) Ruben Ramos Pavilion – Erica Ramos <p>Fiesta Gardens East Meeting Hall</p> <ul style="list-style-type: none"> a) Manuel “Cowboy” Donley Hall – Original

Medina St. Plaza

- a) Roy and Matt Velasquez – Original

Town Lake Scenic Overlook (Canterbury)

- a) Roy Montelongo – Original
- b) C.H. Page Sr. – Sutton and Charles Page

April 25, 2006

7:00pm

Parks and Recreation Board – City Hall

Mexican-American Cultural Center

- a) Perez-Ramos MACC – Original
- b) Dos Mundos MACC – Marcial Ramirez
- c) John Trevino MACC – Erica Ramos
- d) Mexican-American Cultural Center – Hiett, Fabela, Martin, Pardo, Reyes (Leave facility name unchanged)

Fiesta Gardens Pavilion

- a) Johnny Degollado Pavilion – Original
- b) Ruben Ramos Pavilion – Erica Ramos

Fiesta Gardens East Meeting Hall

- a) Manuel “Cowboy” Donley Hall – Original

Medina St. Plaza

- a) Roy and Matt Velasquez – Original

Town Lake Scenic Overlook (Canterbury)

- a) Roy Montelongo – Original
- b) C.H. Page Sr. – Sutton and Charles Page

April 27, 2006

10:00am

Council Meeting Action:

Morrison Ranch

- a) John Trevino Ranch – Original

May 1, 2006

CTM RCA launch date for May 25 Council Meeting

Festival Beach Road (Currently being processed through CTM)

- a) Nash Hernandez Road – Original / Richard LaVallo

(Related item PARD #)

May 1, 2006

PARD launch date for May 25 Council Meeting

Fiesta Gardens Pavilion

- a) Johnny Degollado Pavilion – Original
- b) Ruben Ramos Pavilion – Erica Ramos

Fiesta Gardens East Meeting Hall

- a) Manuel “Cowboy” Donley Hall – Original

Medina St. Plaza

- a) Roy and Matt Velasquez – Original

Mexican-American Cultural Center

- a) Perez-Ramos MACC – Original
- b) Dos Mundos MACC – Marcial Ramirez
- c) John Trevino MACC – Erica Ramos
- d) Mexican-American Cultural Center – Hiett, Fabela, Martin, Pardo, Reyes (Leave facility name unchanged)

Town Lake Scenic Overlook (Canterbury)

- a) Roy Montelongo – Original
- b) C.H. Page Sr. – Sutton and Charles Page

(Related item CTM #)

May 25, 2006 10:00pm CTM RCA for May 25 Council Meeting
Festival Beach Road (Currently being processed through CTM)
b) Nash Hernandez Road – Original / Richard LaVallo

(Related item PARD #)

May 25, 2006 10:00am Council Meeting Action:
Fiesta Gardens Pavilion
c) Johnny Degollado Pavilion – Original
d) Ruben Ramos Pavilion – Erica Ramos
Fiesta Gardens East Meeting Hall
b) Manuel “Cowboy” Donley Hall – Original
Medina St. Plaza
b) Roy and Matt Velasquez – Original
Mexican-American Cultural Center
a) Perez-Ramos MACC – Original
b) Dos Mundos MACC – Marcial Ramirez
c) John Trevino MACC – Erica Ramos
d) Mexican-American Cultural Center – Hiett, Fabela, Martin,
Pardo, Reyes (Leave facility name unchanged)
Town Lake Scenic Overlook (Canterbury)
a) Roy Montelongo – Original
b) C.H. Page Sr. – Sutton and Charles Page

(Related Item CTM #)



Memorandum

TO: Warren W. Struss
Director, Parks and Recreation Department

FROM: Louis Lindsey
Project Manager, Public Works Department

DATE: April 13, 2006

SUBJECT: Use of Parkland for the Lance Armstrong Bikeway

This Memorandum is written to request the use of parkland for the location of a portion of the Lance Armstrong Bikeway. The attached map shows the location of the entire bikeway and the portion that will be in the parkland. The 6 mile long bicycle transportation facility will be located between the intersection of Lake Austin Blvd. and Veterans Dr. on the west side of Austin and the Montopolis Bridge on the east side of Austin. The bikeway will be located in parkland on the north side of Cesar Chavez from near the S. F. Austin High School east to Shoal Creek.

In the parkland area, the bikeway will be an off-street 12 foot wide concrete path located a minimum of 5 feet north of Cesar Chavez. Approximately 1 acre of parkland will be occupied by the bikeway. Construction will begin in late 2006 or early 2007 and should be completed in less than a year. Other route locations were evaluated for the bikeway, but were determined to not be feasible due to lack of right-of-way.

We believe the bikeway will enhance the use of the parkland by providing more connectivity between the Townlake hike and bike trail, the animal shelter, the athletic fields and future developments around the Seaholm Power Plant site.

Sincerely,

Louis Lindsey
Project Manager

BEGIN PROJECT
BEGIN BIKE LANES ON VETERANS

LAKE AUSTIN BLVD

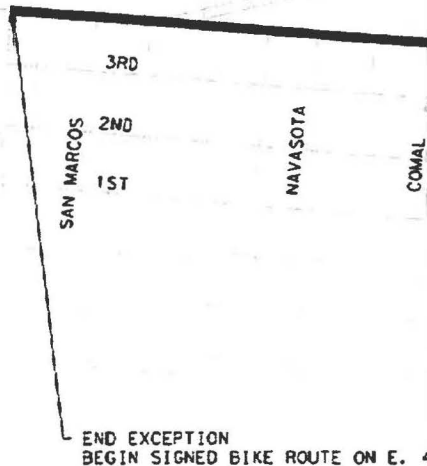
VETERANS

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SABINE

END SIGNED BIKE ROUTE AND ROAD HU
BEGIN W. CESAR CHAVEZ TRAIL



END US 183 TRAIL
END PROJECT

100% SUBMITTAL

INTERIM SUBMITTAL
DOCUMENT INCOMPLETE; NOT
INTENDED FOR PERMITS,
BIDDING OR CONSTRUCTION.
ENGINEER
LARRY E. MORRIS
P.E. LICENSED NO. 44375
DATE:

ND
TRAIL ON PARKLAND

PROJECT LAYOUT

Sec. 1 of 1

NO.	DATE	REVISION	BY

21-021.02 PKI
07/17/2006
PC: \\desig\lgn\163730 - Arms Training Bldg\CAUDNDGN\p1-CL.dgn



MEMORANDUM

TO: Parks and Recreation Board

FROM: Bruce Mills, Director
Public Safety and Emergency Management Department

DATE: April 20, 2006

SUBJECT: Proposed Breakwater Project on Lake Austin

Regarding the proposed Breakwater Project on Lake Austin, the City of Austin has not taken a position on this project. I understand officers from Park Police Lake Patrol have submitted a letter in support of the project. Decisions of this nature are vetted through the chain of command and ultimately decided at the department level. Regrettably, the process was not followed in this case.

The Public Safety and Emergency Management Department will further review the proposed breakwater project for navigational safety and will forward a recommendation to the Parks and Recreation Board within the next 30 days. I regret any inconvenience to your efforts in this matter.

Respectfully,

Bruce Mills
Director
Public Safety and Emergency Management Department

cc: Darryl Lewis
Warren Struss
Stephen Alexander



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Seeking the 'center of the cycling universe'
PAMELA LeBLANC // March 7, 2006

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Austin's already got the world's best cyclist. Why not add a world-class indoor bicycle racing track?

Or think bigger -- move the headquarters of the national governing body for the sport of cycling here and create a museum dedicated to seven-time Tour de France winner and hometown hero Lance Armstrong. Along the way, grow the top program for up-and-coming cyclists, from youths to Olympians to the pro ranks.

A nonprofit group, the Austin Velodrome Project, is pushing to build a \$35 million indoor velodrome in the city. The proposed facility, which has the support of Armstrong, would seat 5,000 people around a banked, 250-meter wooden track, where coaches could closely watch athletes. It would provide a place for uninterrupted, year-round training.

"It would make Austin the center of the cycling universe," says Todd Reed, a corporate attorney and director of the board of the Austin Velodrome Project.

If the velodrome gets built in Austin, Gerard Bisceglia, head of USA Cycling, which oversees all amateur and professional bike racing in the U.S., says he would consider moving the group's headquarters -- along with the national and Olympic cycling teams -- from the Olympic Training Center site in Colorado Springs, Colo., to Austin. Cyclists now train on an outdoor track at the center but travel elsewhere to ride during the cold, snowy months.

"It would be a great opportunity to be (in Austin) as a national cycling center instead of as a tenant at the Olympic Training Center," says

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Bisceglia, CEO of USA Cycling.

"Our sport is beginning to ascend to the point where we need to have our own home."

Reed and local professional cyclist Barry Lee, also on the Austin Velodrome Project's board, have dreams of building the world's most dominating developmental cycling program, training riders to compete in both track and road racing. The two cyclists, who have been working on the project for more than a year and just released details of their plan, head Team Hotel San Jose, an elite amateur racing team and sports club. The team has a community outreach arm called United Youth Sports that works with young racers as well as blind, disadvantaged and at-risk youth.

"You can't put 8 or 10-year-olds out on Loop 360," Reed says. "You need a spot where a coach can watch at close range, not in traffic."

Early sketches call for the track, plus an adjacent building with 75,000 square feet of office, retail, restaurant and museum space. The complex also could include dormitory housing, a salt-water swimming pool to cross-train cyclists, gym and physical therapy facilities, and a parking garage.

"For cycling and the community, it's a big step," Armstrong said this week. "This would be a great way to bring kids into the sport and have them around coaches that are constantly observing them. I hope it happens."

The idea of adding a Lance Armstrong museum to the complex makes sense to the Tour de France champion. "(Austin's) my home, it's always going to be my home, it's my kids home," Armstrong said. "I hope to be buried in the state cemetery there, and I have a lot of my stuff -- all my bikes from every Tour and all the jerseys. You could certainly put some interesting things in there."

Proponents of the velodrome project also have discussed bringing the U.S. Bicycling Hall of Fame, which now operates out of a temporary site in Bridgewater, N.J., to Austin.

The Austin group has its eye on four possible sites for the velodrome complex. Major national companies have been approached for corporate sponsorships to build the velodrome, Reed says, but none have committed pending a site decision, and he declined to

name them. Other money for the project could come from government grants such as the Texas Enterprise Fund, an economic development program, he says.

"If we can lock down one of these very good centrally located pieces of

Selected as U.S. Flagbearer at the Opening Ceremony of the IX Paralympic Winter Games
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Australia, England, Germany, Canada and Belgium all have indoor velodromes. The Austin complex also could serve as a training center for the UT Cycling Team, says Randall Ford, sport club coordinator for UT. Members of the team have won six individual national titles in road and track racing.

Track cycling is a big part of the Olympics cycling program, with 10 of the 18 available cycling medals in that discipline. "With one track in the United States, we're at a distinct disadvantage when we go up against the rest of the world," Bisceglia says.

In Colorado, USA Cycling is responsible for identifying, training and selecting cyclists for international competitions in track, road, mountain biking and BMX. It has 55,000 licensed racing members, including about 175 pro cyclists, among them Armstrong.

He points to the increased participation at the national track cycling championships from about 80 elite riders to more than 200 since the Los Angeles center opened, and notes the success of the eight-day, 600-mile inaugural Amgen Tour of California road race last month, which drew an estimated 1.3 million spectators.

Bisceglia says moving USA Cycling near a world-caliber velodrome and a major university such as UT, where young athletes could continue their education while they train, would benefit the organization. He says he considered a move of his 45 full-time coaches and administrative workers to California to be near the indoor velodrome there, but freeway-heavy Los Angeles doesn't lend itself to road training. The move would have a downside for USA Cycling in losing its proximity to the U.S. Olympic Committee, also based in Colorado Springs, and its athletes would be without the advantage of thinner-air training at high altitudes.

"What it's really going to come down to is 'Can we afford to make the move?'" Bisceglia says.

The velodrome project isn't only about top athletes. Kathy Volski, manager of the Alkek Velodrome near Houston and a board member of the Austin Velodrome Project, says, "For a track to be successful, you have to look at Little League all the way up to Super Bowl-type events and everything in between. That's the uniqueness of having a velodrome in your community -- it benefits everybody."

Alkek offers introductory programs as well as training for elite riders. That's important, especially at a time when childhood obesity is such a problem, Volski says.

Recreational cyclists could get licensed to ride the Austin track for a fee, Reed says.

**AUSTIN PARKS & RECREATION BOARD
RESOLUTION**

March 28, 2006

WHEREAS, the Austin Parks & Recreation Board (Board) has reviewed the proposal presented by the new ownership of The Pier;

WHEREAS, the Board has received input from Park Police and others that the elimination of a live music venue at the Pier will improve public safety on the Lake;

WHEREAS, the Board has received testimony that the surrounding neighborhood does not object to the proposed plans;

WHEREAS, the Board has final approval over dimensions of all boat docks on Lake Austin and has concerns about additional commercial boat storage facilities on the Lake and their impacts to public safety;

WHEREAS, the Board has already approved a recommendation to the Director of the Parks Department directing staff to work on revising Article 13 of the Land Development code as it relates to boat docks, this revised language will give greater authority to the Board in planning future marinas and other boat storage facilities;

WHEREAS, the Board is in discussion with the City Council about the need to develop and fund a boat traffic study for Lake Austin to be used in determining Lake use and future capacity;

THEREFORE BE IT RESOLVED THAT the Board supports the proposed plan for a dry stack boat storage facility and marina presented by the ownership group of the Pier;

BE IT RESOLVED THAT the Board supports allowing for proper zoning and usage changes that will allow for a dry stack boat storage facility at the site;

BE IT RESOLVED THAT the Board requests that the ownership group of the Pier come back to the Board for full review, comment, and approval prior to final site plan approval if the site plan substantially changes or the number of slips is greater than 180.

BE IT RESOLVED THAT the Board requests that the Director and staff submit revised language to Article 13 of the Land Development Code for approval at its next scheduled meeting and that these changes be approved by City Council as soon as possible.

BE IT RESOLVED THAT the Board requests that the City fund and conduct a lake study similar to other studies conducted for the Highland Lakes in the immediate future.

4/25/2006

Traffic Citations issued for Bike violations

January 1, 2005-April 30, 2006

run 5/2/06

Description	05	06	combined
BICYCLE - FAIL TO COMPLY SIGN NO RT/LFT	1		1
BICYCLE - FAIL TO RIDE IN MARKED LANE	2		2
BICYCLE - FAILURE TO RIDE TO RIGHT SIDE	5	1	6
BICYCLE - FAILURE TO YIELD INTERSECTION		2	2
BICYCLE - IMPROPER RIDING	1		1
BICYCLE - NO LIGHTS	37	4	41
BICYCLE - RAN FLASHING RED LIGHT	1		1
BICYCLE - RAN RED LIGHT	30	18	48
BICYCLE - RAN STOP SIGN	4	3	7
BICYCLE - RIDING MORE THAN TWO ABREAST	1		1
BICYCLE - RIDING ON BUSINESS SIDEWALK	1		1
BICYCLE - RIDING ON SIDEWALK	3		3
BICYCLE VIOLATION - NO REAR REFLECTOR	1		1
BICYCLE VIOLATION - WRONG WAY ONE WAY	4	3	7
DRIVING IN BICYCLE LANE	2	1	3
NO DRIVERS LIC MOTOR ASSISTED BIKE		2	2
total	93	34	127

AUSTIN POLICE DEPARTMENT DATA DISCLAIMER

Understanding the following conditions will allow you to get the most out of the data provided.

MUNICIPAL COURT DATA- CITATIONS

a) Due to no formal address verification, different addressing searches may produce different results.

b) Our on-line Municipal Court database is continuously being updated. The data provided here represents a particular point in time and does not reflect the on-line database.

c) The Austin Police Department does not assume any liability for any decision made or action taken or not taken by the recipient in reliance upon any information or data provided.



MEMORANDUM

To: Parks and Recreation Board

From: Warren W. Struss, Director
Parks and Recreation Department

Date: May 23, 2006

Subject: Pyhrr Boathouse at 10806 River Terrace.
Case Number SP-05-1612DS

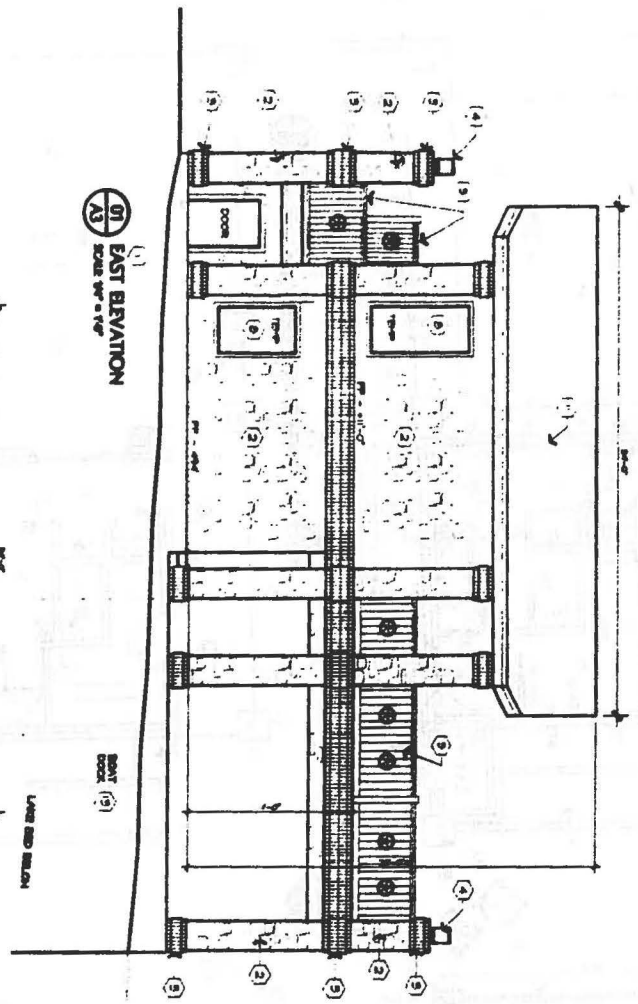
A request has been received from Phil Moncada on behalf of Stephen Pyhrr to construct a single-slip boat dock at 10806 River Terrace.

The Parks and Recreation Department staff has reviewed plans for the proposed project and finds they do not meet the requirements of Article XIII, Section 25-2-1173 and 25-2-1176, (Regulations for the Construction of Boat Docks) of the Land Development Code. The proposed dock combined with an existing dock will exceed 20 percent of shoreline frontage.

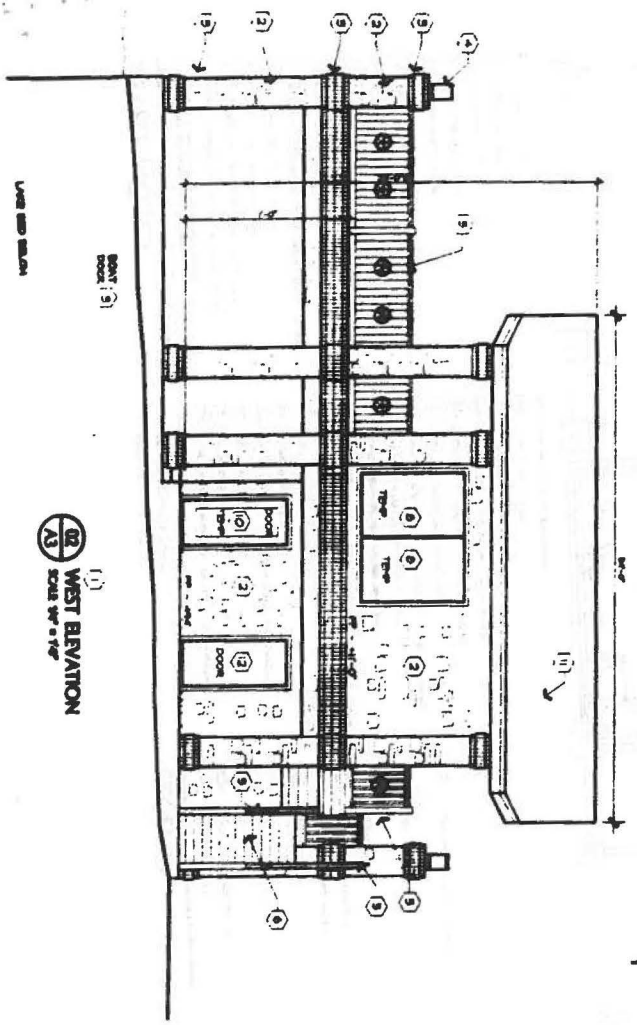
Approval of the Parks and Recreation Board is required for a structure, which has a width greater than 20 percent of the shoreline frontage of the lot.

Warren W. Struss, Director
Parks and Recreation Department

01 EAST ELEVATION
SCALE 1/8" = 1'-0"



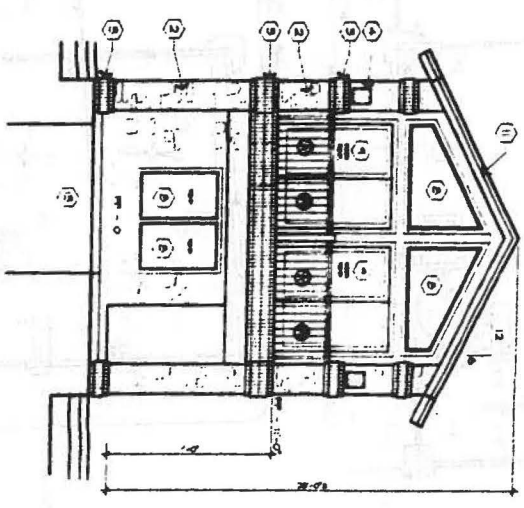
02 WEST ELEVATION
SCALE 1/8" = 1'-0"



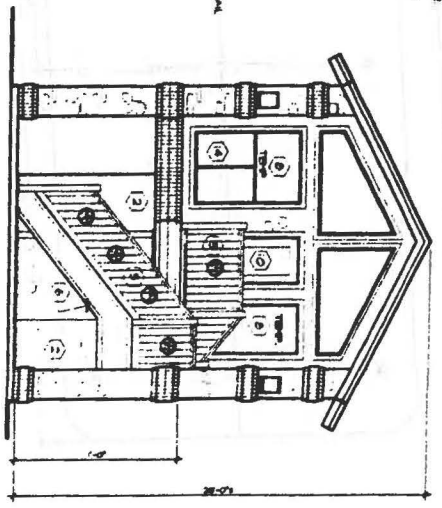
KEYED NOTES

- 1 COLOR, FINISHES AND MATERIALS AND DETAILS SHOULD MATCH THE EXISTING HOUSE
- 2 ROCK VENEER TO MATCH EXISTING HOUSE
- 3 BRICK, ACCENT BAND TO MATCH EXISTING HOUSE
- 4 DECORATIVE LIGHT FIXTURE
- 5 PAINTED METAL BRACKETS
- 6 STAINED, CONCRETE PAINTED METAL PIN WITH PAINTED METAL SIDES
- 7 PAINTED HOOD HORIZONTAL LIP SIDING
- 8 PLYED GLASS
- 9 SLAB SLIDING DOORS
- 10 FULL LITE SLAB DOOR
- 11 ROOF TO MATCH EXISTING HOUSE ROOF
- 12 PAINTED SOLID DOOR
- 13 CONCRETE BOAT DOCK
- 14 SLIDING SLAB WINDOW

03 NORTH SLAB ELEVATION
SCALE 1/8" = 1'-0"



04 SOUTH ELEVATION
SCALE 1/8" = 1'-0"



PYHRR BOATHOUSE
10806 RIVER TERRACE
AUSTIN, TEXAS 78733

EXTERIOR ELEVATIONS

DATE 10/8/04
PROJECT NAME PYHRR-1
SHEET A-3

REVISION	DATE	BY
1	10/8/04	VJW
2	5/2/05	

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